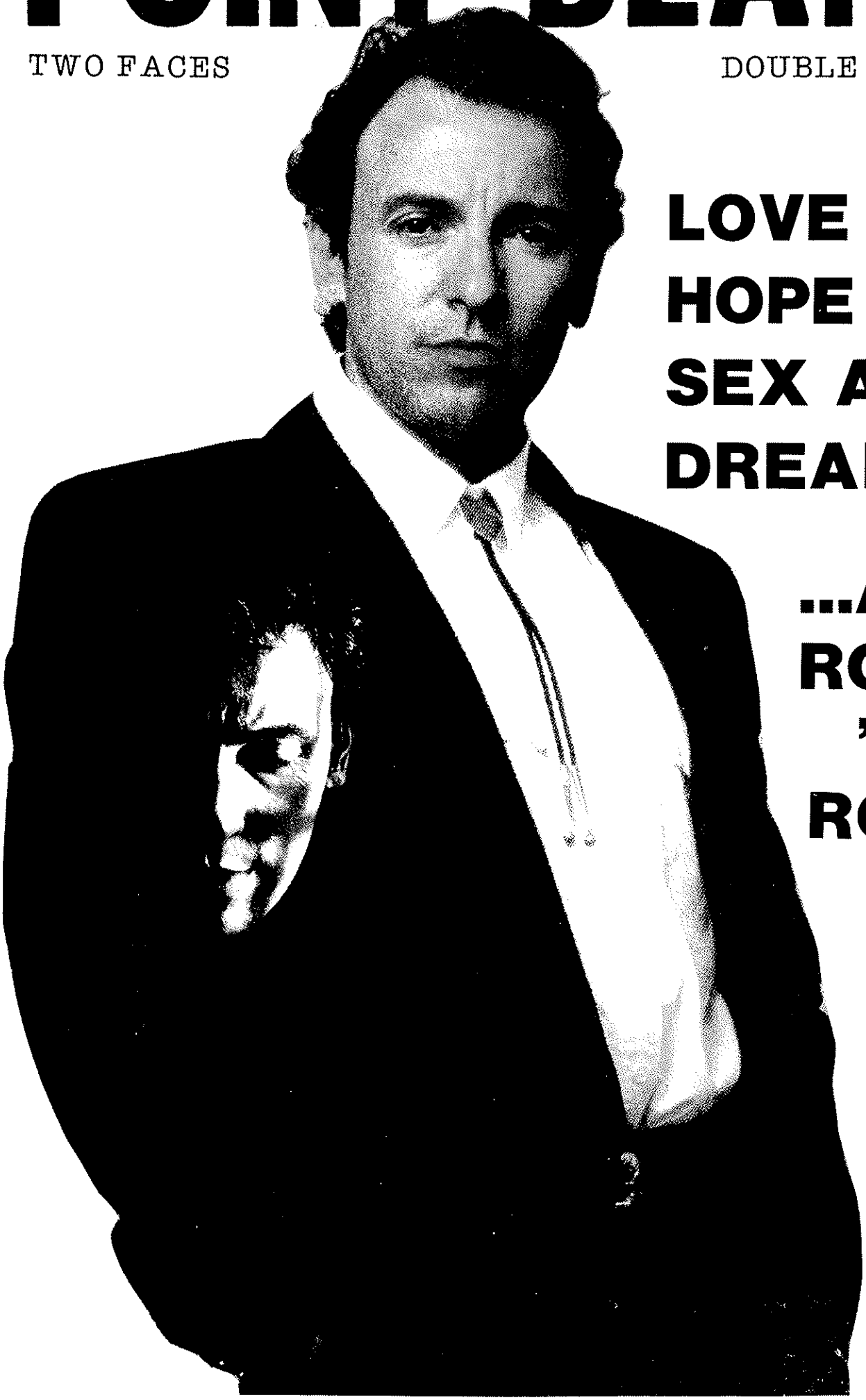
POINT 10 BLANK

TWO FACES

DOUBLE FIGURES



LOVE AND HOPE AND SEX AND DREAMS

...AND ROCK 'N' ROLL

POINT SCORERS

Marianne Amar
Beaver Brown
Steve Bumball
Holly Cara
Carole at the Pony
Nancy Castor
Rick Cheney
Chantal Constant
Marco Corda
Peter Cunningham & Melissa
Serge Dutfoy
Martin Eagles
John 'OK Guy' Eddie
The E Street Band
Bill Flanagan
Frank's Deli, Asbury
Simon & Viv Gee
Roberto Genazzini
Carole Gerber
John & Eve Hersov
Patrick Humphries
Chris Hunt
Joanne Jefferson
Desiree Jones &
Voice of America
Ingelise Jorgensen
Tony Kenton
Alyse Liebowitz
Molly Liefer
Little Steven
Paul Lucas
Kathi Maniaci
Fred & the Mansfields
John Marriott
Paul & Trevor Massey
Kenny Mauer
Mercedes McCambridge
Denise Nokes
Jim & Gill Page
Jeff Parkes & family
People
Dave & Frankie Percival
Margrit Roepke
Rolling Stone
Barry Rossnick
Debbie Rothenberg
Mike 'Jukes' Saunders
Wolfgang Sedlatschek
Sebla & Filiz
Billy Smith
Max and Sally Soden
Southside Johnny & the Jukes
Mary Speed
Bruce Springsteen
George Theiss
US
Wally & Nancy Watson
& Lisa Nichols
Tony & Laura Young
Mike & Pauline Zabaroff

dedicated to the Raindogs

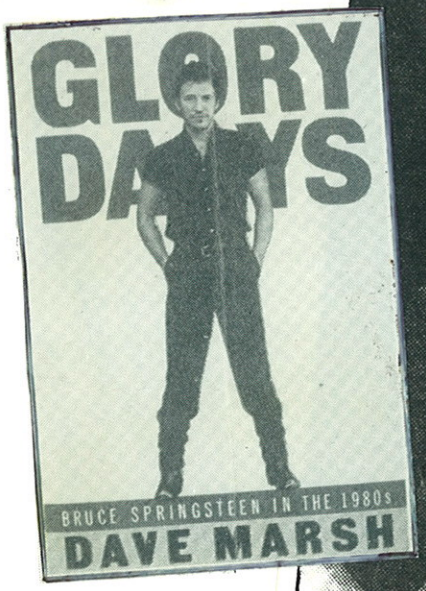
edited and produced by
Dan French

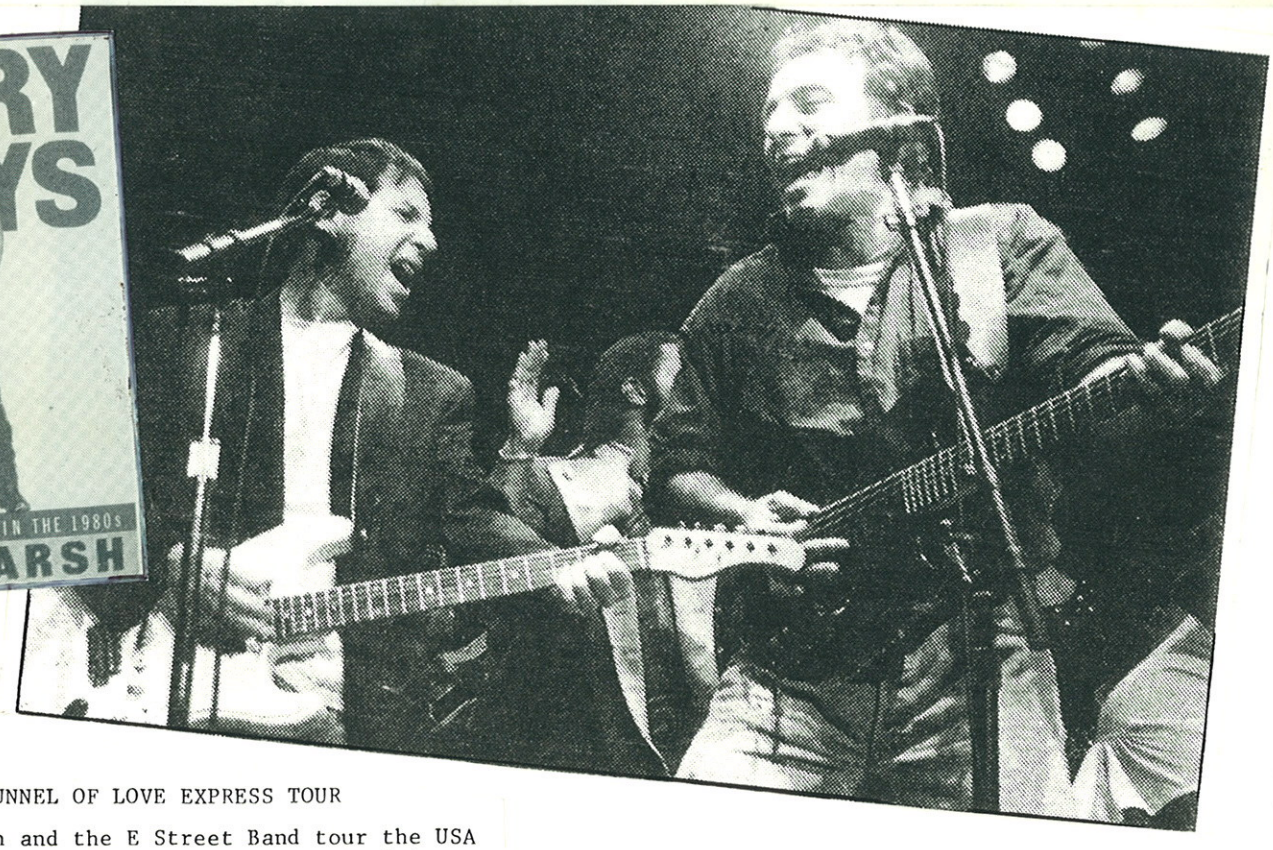
42 Fontarabia Road
London SW11 5PF, UK

A Wild & Innocent
production 1988

£1.00 UK, £2.00 Europe
$5.00 USA (inc P&P)

R E N D E Z V O U S





ALL ABOARD THE TUNNEL OF LOVE EXPRESS TOUR

Bruce Springsteen and the E Street Band tour the USA in spring '88, initially for 20 shows at 10 cities in the North-East between 25 February and 5 April, with more dates to be announced. The venues are indoor arenas seating up to 20,000. As well as the regular band, there will be a five-piece horn section featuring Richie 'La Bamba' Rosenberg from Jersey Shore outfit La Bamba and the Hubcaps. On February 16, a new single, 'One Step Up' was released, with the previously unavailable 'Roulette' (an unreleased favourite for nine years) on the B-side. Clarence Clemons is also reported to have his own LP and tour due. There are no definite European tour plans yet.

HIM AND US AND ALL THAT STUFF WE'RE SO SCARED OF

Bruce released his ninth album, 'Tunnel Of Love', in October '87. Recorded at his Rumson, NJ home studio, it was mostly a solo LP with minimal use of the band, who contributed in varying degrees. The first singles were 'Brilliant Disguise'/'Lucky Man' and 'Tunnel Of Love'/'Two For The Road' (the second also released as a 12" and CD 45 with 'Santa Claus Is Coming To Town' (live)). There were also picture disc 7" and poster bag 12" versions of 'Tunnel Of Love' and picture disc editions of the LP and CD.

SONGS TO ORPHANS AND OTHERS

As well as unannounced club shows throughout '86 and '87, Bruce made a few official appearances. On 20 January '88, he jammed with Bob Dylan ('Like A Rolling Stone'), Mick Jagger and George Harrison ('I Saw Her Standing There') amongst others at the third annual Rock'n'Roll Hall of Fame awards ceremony at the Waldorf-Astoria hotel in New York City. On 13 December '87 at Madison Square Garden in NYC, he did a short set in aid of homeless children (with Dion, Billy Joel, Paul Simon, Lou Reed and others); at St Peter's Church, NYC on 22 October he played at a memorial for the late John Hammond, who discovered him in '72; on 7 December at Carnegie Hall, NYC he paid tribute to Harry Chapin. On 22 January at New York's Waldorf-Astoria, he inducted Roy Orbison into the Rock'n'Roll Hall of Fame.

In '86 Bruce's chief performance was at the Bridge School benefit in Mountain View, California, where he headlined an all-acoustic show with Danny and Nils (who had played his own set earlier) on 13 October at the Shoreline Amphitheatre.

R E N D E Z V O U S

HOMETOWNS AGAINST SHUTDOWNS

Following his appearance at the 3M workers' benefit at the Stone Pony in January '86, Bruce appeared briefly onstage there in late summer to make a speech during the performance of 'Lady Beth', a play by laid-off Bethlehem Steel workers from California which was dedicated to Bruce at its two Jersey debuts, and included 'My Hometown' at Bruce's own suggestion. His speech echoed his statements at the January benefit about the protection of workers' rights.

DEAR AMERICA, a Viet Nam film documentary, features 'Born In The USA', which Bruce donated to the makers, Chrysler, free on condition that other tracks by different artists were also given free; previously, Bruce turned down Chrysler's $11 million offer to use the song in a truck ad. Prefab Sprout still think he only writes about 'Cars And Girls', as their single of that name suggests...

NOT JUST SOME GUY

John Eddie, the young Philadelphia-based rocker whose band the Front Street Runners jammed in New Jersey clubs with Bruce between '81 and '84, issued his debut self-titled LP for CBS in spring '86. The 12 original Eddie songs featured Nils Lofgren, David Lindley and Max Weinberg, who co-produced as well as drumming. Check out the 'Jungle Boy' 45 for its non-LP B-side, 'Mary's Ghost'. His second album is due this year. Remember where you heard the name!

John Eddie

EAGER BEAVERS

John Cafferty and the Beaver Brown Band have been playing on the Jersey Shore and preparing material for a third studio album, possibly due out in '88.

TEN YEARS BURNING DOWN THE STREETS OF FIRE

'Darkness On The Edge Of Town' is ten years old this summer - and it *still* 'ain't no sin to be glad you're alive'...

GLORY DAYS was the title of BBC TV's 'Whistle Test' 1½ hour special on Bruce, shown on 12 May '87 and again at New Year's Eve. It featured unreleased live film and interviews with the whole E Street Band, and was also shown in other countries.

SINGIN' FOR THE LONELY

On September 30 '87 in Los Angeles' Coconut Grove, Bruce joined an all-star backing band to film a Cinemax cable TV special on Roy Orbison ('Roy Orbison & Friends: A Black & White Night'), aired in the States on January 3 '88 and expected to be shown in the UK.

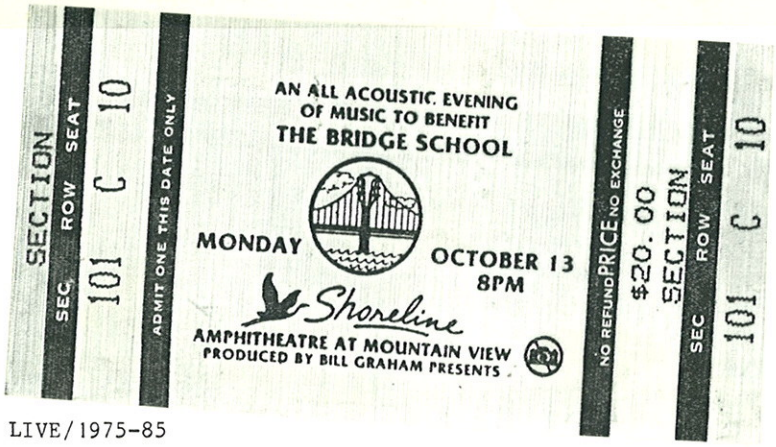
TWO VIDEOS

'Brilliant Disguise' and 'Tunnel Of Love' were issued as videos, the first in black and white using a new live vocal by Bruce, and the latter filmed on location at the Palace Amusements in Asbury Park.

TWO ALBUM TRACKS

'Folkways: A Vision Shared', a Woody Guthrie tribute LP by various artists, includes Bruce's previously unreleased cover of 'Vigilante Man'; 'A Very Special Christmas' features the live version of 'Merry Christmas Baby' from Bruce and the E Street Band in '80, previously on the 'War' single B-side.

A Very Special Christmas



LIVE/1975-85

In November 1986, Bruce Springsteen and the E Street Band released their long-awaited live album. 'Live/1975-85' came as a 40-song box set with lyric/photo booklet and was an instant chart-topper, breaking previous records for box sets and live albums and qualifying for triple platinum status (over three million copies sold).

The first single was a rare live version of Edwin Starr's 'War', b/w the seasonal 'Merry Christmas Baby', from 1985 and 1980 respectively. The 12" edition included the ten-minute 'Incident On 57th Street' from 1980 and also came in a limited poster sleeve. 'Fire' from 1978 came next, backed by 'For You' from the same Roxy, LA show. 'Born To Run', 'No Surrender' and '10th Avenue Freeze-Out' were added on the 12".

Finally, 'Born To Run'/'Johnny 99' was issued, with 'Seeds' on the 12" and also 'Spirit In The Night' on a CD single version. 'Because The Night' replaced 'Seeds' as the fourth track on a limited edition 7" double single box set.

Videos were made for all three 45s, 'War' filmed at Los Angeles '85, 'Fire' from the Bridge School benefit at Mountain View, California, in October '86 (ie, an acoustic version, unlike the single), and 'Born To Run' mainly at Giants Stadium, NJ, August '85, but also with footage from various other shows during the 'Born In The USA' tour, including Dublin, Gothenburg, Milan, Paris, Newcastle, London and Leeds.

'My Hometown'/'Santa Claus Is Coming To Town' (live) was re-released on 7" in December '86 due to seasonal demand.

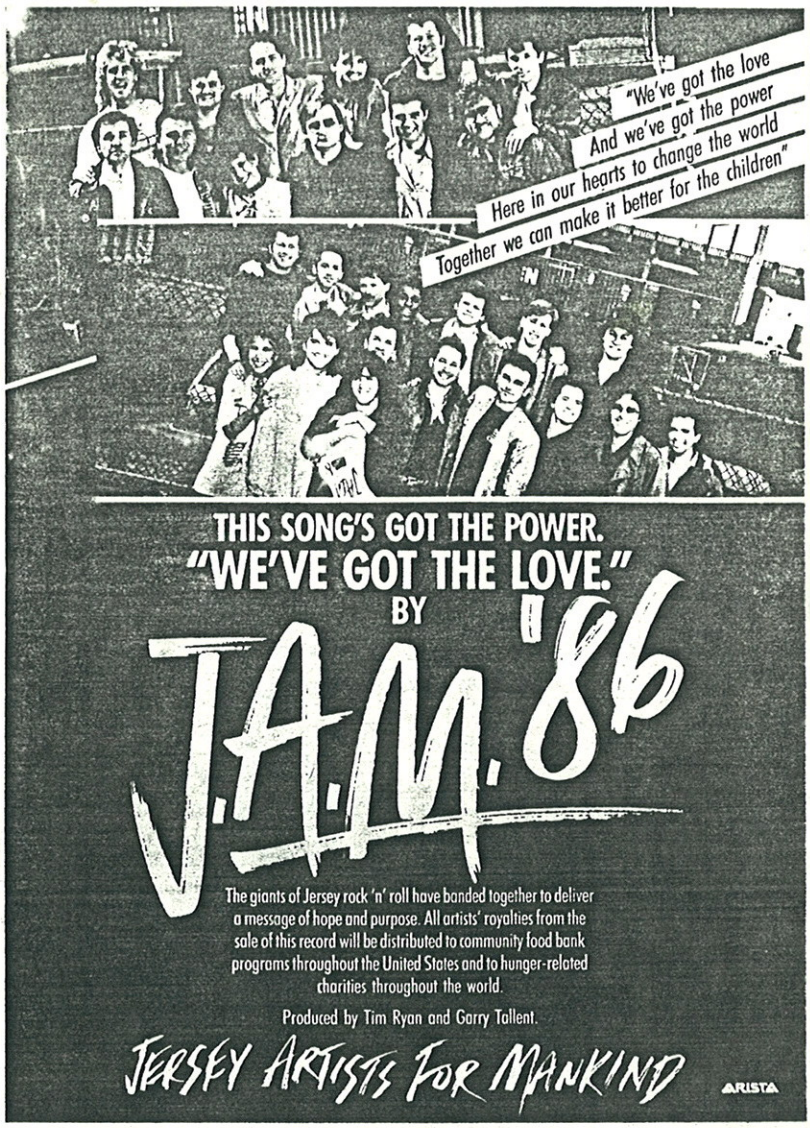
MEET THE BIG BEAT

Max Weinberg came to London on 10 August 1986 for a one-man show featuring drum demonstrations, previously unseen video from the 'Born In The USA' tour, a slide show depicting his own career with the band, a personal talk and question and answer session. (A transcript is available - see FACTORY pages.)

GLORY DAYS, subtitled 'Bruce Springsteen in the 1980s', was the title of Dave Marsh's sequel to his 'Born To Run' biography, written 'in co-operation with Bruce Springsteen'. It was published in the States in spring '87 and in the UK in the summer. A paperback edition is reported to follow this year.

NILS LOFGREN returned to the UK on 8 July '87 to play London's Hammersmith Odeon as part of the Capital Radio Music Festival. He has been preparing new material for a follow-up solo album to 'Flip'.

E STREET SHUFFLERS: Former E Streeters Vini 'Mad Dog' Lopez and Ernest 'Boom' Carter (who was briefly a Juke) are now in the Jersey bands JP Gotrock and the Fairlanes respectively. Bruce played with the Fairlanes in '87 while JP Gotrock were due to record Bruce's 'Train Song' (Vini's band Underdog did 'Goin' Back To Georgia' live).


"We've got the love
And we've got the power
Here in our hearts to change the world
Together we can make it better for the children"
THIS SONG'S GOT THE POWER.
"WE'VE GOT THE LOVE."
BY
J.A.M. '86
The giants of Jersey rock 'n' roll have banded together to deliver a message of hope and purpose. All artists' royalties from the sale of this record will be distributed to community food bank programs throughout the United States and to hunger-related charities throughout the world.
Produced by Tim Ryan and Garry Tallent.
JERSEY ARTISTS FOR MANKIND
ARISTA

MCP Presents
MAX WEINBERG
(Drummer with Bruce Springsteen's E Street Band) In His Own One-Man Show
Featuring
A behind the scenes look into the history of the E Street Band,
never before seen videos of the Born in the USA Tour,
a question and answer session and a drum demonstration.
ASTORIA THEATRE,
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Tickets: £5.00
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Keith Prowse (Credit Cards 01-741 8989), LTB, Premier,
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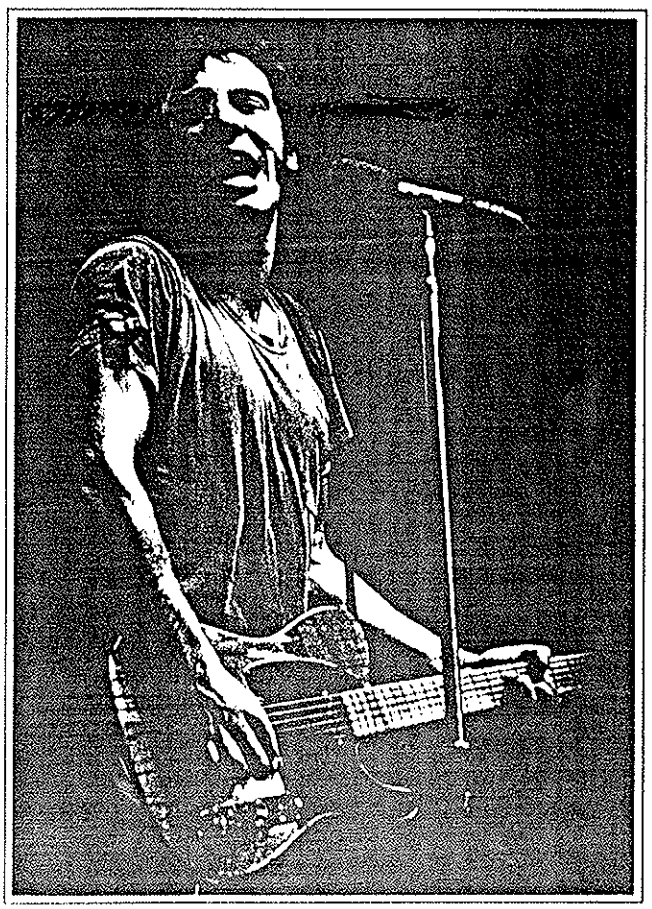
BRUCE SPRINGSTEEN
& THE E STREET BAND

I must admit I was disappointed to find no 'Dancing In The Dark' and one of my all-time favourites, 'Atlantic City'.

I think they could have included tracks recorded in Europe, Australia etc, it would have been a nice gesture for the overseas fans.

Sally Wells,
Welwyn Garden City



Springsteen makes everyone accomplices in the shared experience of a common emotional life. There is a sure sense that it is time for him to move on. This is travelling music, then, for a trip that has finished and a journey that is about to begin. Put on LIVE/1975-85 and start waiting again.

Jay Cocks, TIME

LIVE 1975-1985

THE NINTH E STREETER?

BARBARA CARR, ASSOCIATE AT JON LANDAU MANAGEMENT

"People say, 'Wow, you were on the biggest tour with the biggest star in the world!' " recounts Barbara Carr. "But I don't think of it like that. I was working too hard every day on the tour. Plus, Bruce is a friend; he's someone I love and respect." Carr, thirty-nine years old and the mother of two teenage daughters, spent fifteen months on the road with Bruce Springsteen's "Born in the U.S.A." tour as the representative for the company that manages Springsteen. Sound like a dream job? If it is a dream, it's a pretty frenetic one.

Then again, the articulate, no-nonsense Carr is used to being ridiculously busy. Her first job, which she held while her daughters were toddlers, was as a publicist for Atlantic Records. After shifting to management, Carr hooked up with old pal Jon Landau, who asked her to help out with Springsteen's management, part-time, in 1980. Soon the work became full-time and then some.

In the last six years, Springsteen's career has taken off, to say the least, and Carr's job has become "a twenty-four-hour-a-day responsibility." When Carr's not on tour, some of her duties include approving all foreign-language translations of Springsteen's songs, fielding requests for his songs to be used in films or TV programs, and talking to the scores of people who want Springsteen to write music for movies—or act in them. On tour, Carr choreographs the TV and print media swirling around Springsteen at each stop and meets with the local charities that will receive some of the money from the concert that he donates in each city. Carr clearly works hard, but the fringe benefits aren't too shabby. Just last year, she traveled to Europe, Australia, and Japan. "Everyone asks me if I go through post-tour depression. Even Bruce asked me when he came in the other day." Are her daughters impressed with Mom's client? "Oh, sure, they love Bruce. But they were also extremely excited when I had dinner with a couple of guys from U2."

THE BOSS'S BOSS: JON LANDAU INTERVIEW
with SACHA REINS, 'BEST' magazine
Translated by Marianne Amar

SR: Why did you wait so long before releasing a live album?

JL: We regularly discussed the project, generally after a tour. But Bruce wasn't really interested because, as soon as the tour stopped, he started thinking about his next studio LP, worked on new songs and he felt that a live LP could distract him creatively.

We spent a lot of money recording most of the shows, but Bruce didn't even listen to the tapes. I kept on recording them anyway, just to save something concrete out of these shows. Generally, we decide emotionally, there's no strategy. When the last tour stopped, I asked him again: 'Bruce, is there any chance we do one day that live album?' He answered: 'If we don't do it now, we'll never do it.' That's how it started. Then we got rough mixed tapes of the shows. Bruce was listening to them, at home, in New Jersey; I was listening to them, at home, in New York City. We were meeting once, twice a week, taking the car for a ride, listening to the tapes again, taking notes on them, completely relaxed without that tension you can feel in a studio.

In January, we started to listen to the River Tour tapes, and we realised what could be that live LP. Instead of the classic live album from the last tour, we decided to place the whole thing in a general context and to offer a kind of panorama/survey of his whole career. Over six months, we've been listening to 75 shows and the songs, the whole thing was slowly emerging. In March, we spent two weeks choosing the sequence of the tracks then, in May, we went into the studio. Bruce listened to the masters, just to be sure there was no problem - there wasn't. Then we mixed it with Bob Clearmountain who had worked on 'Born In The USA'. Ten weeks to mix the album, no arguments but a lot of work. We knew where we were going; it was completely different from the studio LP recordings which are emotionally exhausting. Bruce is quite an anxious type; after each LP, he always worries about the result, he wonders if it's good enough, if there is any possibility to improve it. He worries about people's reactions, if they're gonna like it or not. But this time, after we finished this box set, he was totally exuberant and confident. He wanted the set to be released as soon as possible, because he was really satisfied with it.

SR: Bruce has been known, for years, to be the greatest rock performer, so it's pretty surprising that he didn't feel confident enough for a live album some years ago.

JL: Bruce is a perfectionist. And he wants to give the best; the live album had to be special. If he had released it earlier, it would have been just the normal stuff. The public would have liked it but it wouldn't have been an event, and that's what he wanted. When we came to the idea of a survey of his whole career in one box, it changed immediately the classic 'live album' concept. It opened new possibilities. Creatively, it suddenly became exciting. We tried to choose the songs with the idea of showing Bruce's real personality. One really important part of the set is 'Born In The USA'/'Seeds'/'The River', with that long talk about the draft/'War'. Actually, everything started with that part. We played them and then we understood it was not only fantastic live material but that these four songs, together, were telling different things, things never heard before on any of our albums. Everything suddenly sounded new, fresh, different.

SR: Why was it different?

JL: These songs had a new political meaning. Bruce's social point of view is becoming sharper; he's now more political. When he decided to include 'War' in the show, it was for a very precise reason, not because it had been a hit 15 years ago. If after listening to this part, some people still think of Bruce as a nationalistic warrior, I give up! I just can't imagine anybody with the Rambo spirit singing 'War' and THEN telling young people that before joining a new crusade, they have to think about its aims, its meaning, and get some information to find the answers. That's not exactly what Rambo would say!

SR: How did you select the tracks?

JL: Some songs were selected right at the beginning, just because they're important and represent turning-points in Bruce's career. We knew 'Born To Run', 'Born In The USA' would be there. But we didn't think 'Tenth Avenue Freeze-Out would be selected. But that version was so good, we just couldn't leave it aside.

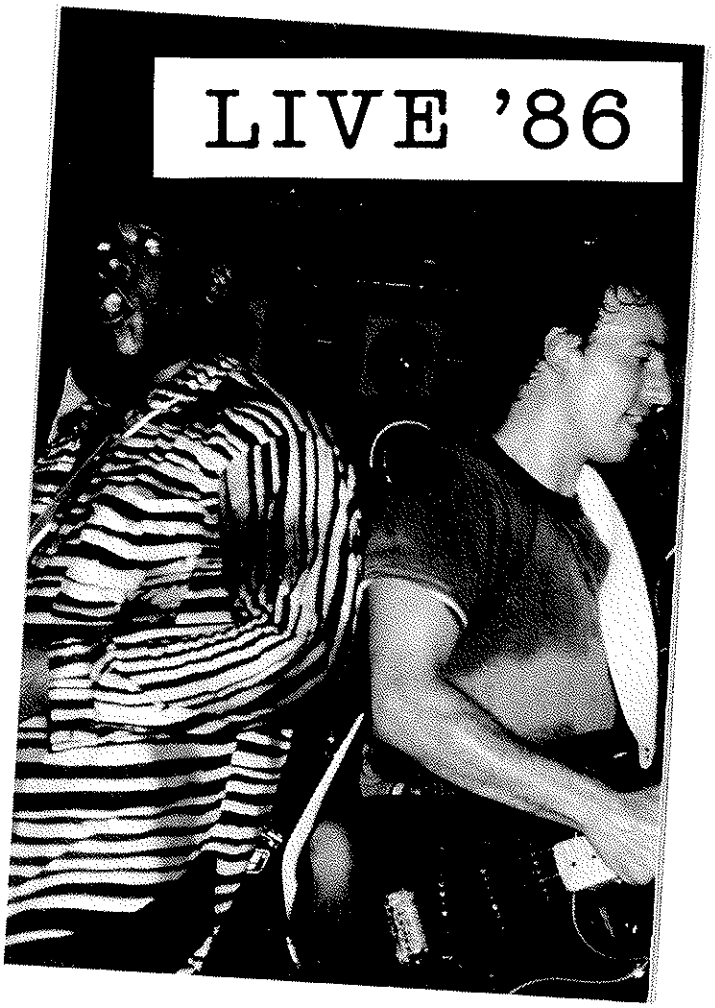
SR: I've been a bit surprised and disappointed to find neither 'Jungleland' or 'Point Blank'.

JL: It's funny, everybody talks about a song missing, according to him or her. Concerning 'Jungleland', we listened carefully to all the live versions available, as it's a very important song for us. But Bruce really loves the studio version and the live ones, even if they're really good, didn't add anything to the original recording. In return, I think 'I'm On Fire' is better live than studio.

SR: I was expecting too the rock'n'roll classics, such as 'Twist And Shout', 'Good Golly Miss Molly', or 'Rocking All Over The World', Bruce usually used to close his shows.

JL: On this box, there's so much rock'n'roll, that he preferred closing it with emotion, instead of the usual rock'n'roll medley. He wanted to close it with a love song.

LIVE '86



19/1/86	Asbury Park, NJ	Stone Pony
2/3/86	Asbury Park, NJ	*3M Factory benefit* Stone Pony
28/9/86	Asbury Park, NJ	*E Street Band* Stone Pony
13/10/86	Mountain View, Ca	*Lady Beth speech* Shoreline Amphitheatre
5/11/86	Paris, France	*Bridge benefit* Le Zenith *Huey Lewis & Bob Geldof*
22/1/87	New York, NY	Waldorf Astoria *Hall of Fame Awards ceremony*
12/4/87	Asbury Park, NJ	Stone Pony *E Street Band & Jon Bon Jovi*
29/7/87	Belmar, NJ	Key Largo *Jah Love*
30/7/87	Neptune, NJ	Green Parrot *Jah Love*
31/7/87	Asbury Park, NJ	Stone Pony *Marshall Crenshaw*
2/8/87	Asbury Park, NJ	Stone Pony *E Street Band*
9/8/87	Asbury Park, NJ	Stone Pony *E Street Band*
14/8/87	Asbury Park, NJ	Deck House *Fairlanes*
21/8/87	Asbury Park, NJ	Stone Pony *Little Steven*
22/8/87	Asbury Park, NJ	Stone Pony *Levon Helm's Allstars & Max*
26/8/87	Belmar, NJ	Key Largo *Jah Love*
26/8/87	Avon, NJ.	Columns *Cherubs*
27/8/87	Sea Bright, NJ	Tradewinds *Cats On A Smooth Surface*
16/9/87	Janesville, Wisc	Danny's wedding *E Street Band*
25/9/87	Philadelphia, Pa	JFK Stadium *U2*
30/9/87	Los Angeles, Ca	Coconut Grove *Roy Orbison cable TV special*
8/10/87	New York, NY	The Ritz *Little Steven*
22/10/87	New York, NY	St Peter's Church *John Hammond Memorial*
31/10/87	Sea Bright, NJ	Rumrunner *E Street Band (minus CC/NL)*
5/11/87	Rumson, NJ	Rumson Country Day School *unknown band*
6/11/87	Rumson, NJ	private party *live band*
20/11/87	Asbury Park, NJ	Stone Pony *Bobby Bandiera Band*
5/12/87	Asbury Park, NJ	Stone Pony *Cats On A Smooth Surface*
7/12/87	New York, NY	Carnegie Hall *Harry Chapin memorial*
13/12/87	New York, NY	Madison Square Garden *Homeless children benefit*

LIVE '87

"I have lost major portions of my mind!" Drunken Bruce, 5/12/87

BRUCE'S BRILLIANT DISGUISE

Although *Tunnel of Love* finds him in a somber mood, Bruce Springsteen shows that he still has a sense of humor when, on Halloween night, he and the band jump onstage wearing ski masks at McLoones Rum Runner, in Sea Bright, New Jersey.

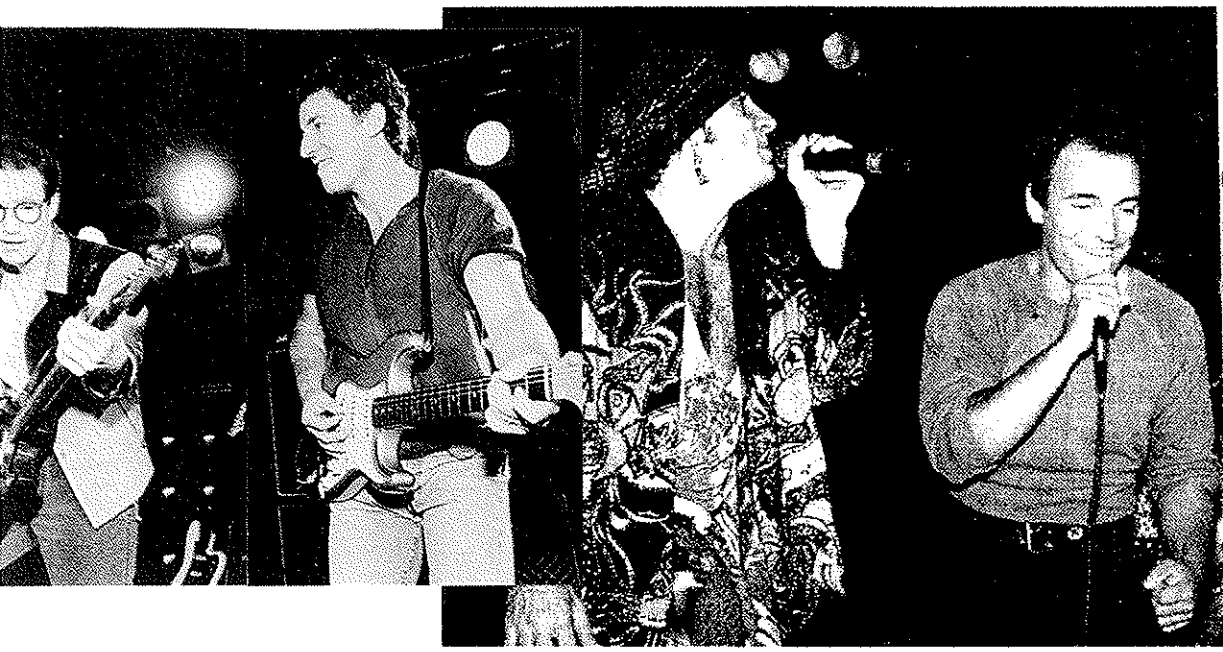
THE SONGS '86

my hometown/the promised land/badlands/darkness on the edge of town/stand on it/ramrod/twist and shout/working on the highway/darlington county/i'm goin' down/cadillac ranch/ glory days/you can look(but you better not touch)/born in the usa/seeds/mansion on the hill/satin doll/fire/dancing in the dark/follow that dream/hungry heart/teach your children/helpless/barefootin'

THE SONGS '87

oh pretty woman
stand by me
light of day
stand on it
darlington county
my hometown
around and around
twist and shout
woolly bully
lucille
cadillac ranch
kansas city
born in the usa
you can't sit down
la bamba
i'm bad, i'm nationwide
rocking all over the world
come on let's go
gloria
sweet little sixteen
money
proud mary
ruby baby
i'm on fire
havin' a party
jersey girl
glory days
fortunate son
rock'n'roll shoes
savin' up

in the midnight hour
from small things
native american
sun city
up on cripple creek
when you need me i'll be there
good lovin'
only the lonely
leah
comedians
in dreams
uptown
mean woman blues
claudette
ooby dooby
blue bayou
it's over
cryin'
dream baby
forever young
bad moon rising
born to run
brilliant disguise
tougher than the rest
two faces
little latin lupe lu
carol
remember when the music
a teenager in love
rock'n'roll music



THE ASBURY PARK ROCK 'N ROLL MUSEUM

Palace Amusements
Asbury Park, N.J.
(201) 774-4991

by Debra Rothenberg

On 4 July 1986, the Asbury Park Rock'n'Roll Museum opened up in the Palace Amusements one block away from the boardwalk in Asbury Park, New Jersey. With music by Bruce Springsteen and the E Street Band, Southside Johnny and the Jukes, Little Steven, and numerous others blasting on the stereo, it is easy to get the feeling that the year is 1974, or earlier. On the walls in chronological order are pieces of memorabilia from bands such as Cherry Bomb and the Aztecs from the late 1950s to a young Springsteen with shoulder length hair from his Steel Mill days, to Southside Johnny and Miami Steve Van Zandt on stage at the Stone Pony as well as photographs of the newest Jersey Shore musician to get a record contract, John Eddie.

By walking through the museum, it is evident that its two founders, Steve Bumball and Billy Smith, have put a great deal of thought and planning into the concept of a museum honouring the musicians of the Jersey Shore. Every piece of memorabilia on the walls is carefully mounted, framed and hung, making the museum look very professional. Both Steve and Billy set out to represent all of the artists from the area accurately, and indeed they did. Walking through the museum is like taking a short course in the history of rock'n' roll along the New Jersey Shore. As well as picture sleeves from 45s released both in the USA and abroad there are promotional photos, guitar picks, handwritten lyrics, old tour shirts, tour posters, the old Fast Lane and Upstage marquees, stage passes, and the coronet that Vini 'Mad Dog' Lopez used during the making of 'The Wild, The Innocent & The E Street Shuffle'.

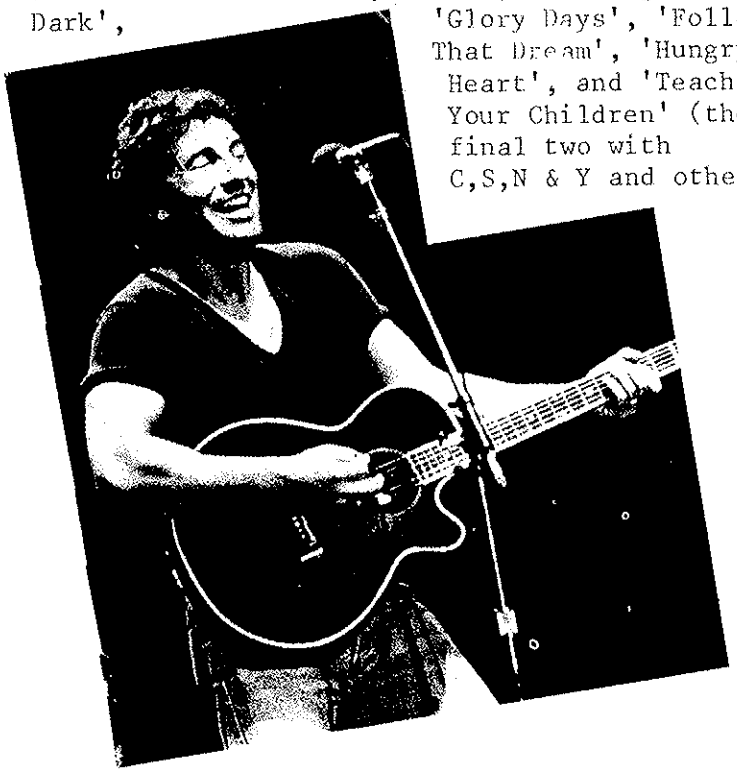
Each day, visitors from all over the world have stopped into the museum to see what has been happening.

The Asbury Park Rock'n'Roll Museum is open daily in summer from noon - 11pm and costs 3 dollars for adults and half for children, and it is well worth the price for any music fan.

If anyone is interested in donating memorabilia, contact co-founders Steve Bumball or Billy Smith at PO Box 296, Allenhurst, NJ 07711. Items can be returned.

'BRIDGE' BENEFIT 1986

After duetting with Neil Young on 'Helpless', Bruce sang 'You Can Look' a capella and a solo version of 'Born In The USA' before being joined by Danny and Nils for 'Seeds', 'Darlington County', 'Mansion On The Hill', 'Fire', 'Dancing In The Dark', 'Glory Days', 'Follow That Dream', 'Hungry Heart', and 'Teach Your Children' (the final two with C,S,N & Y and others).



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(in alphabetical order)

Don HENLEY

Nils LOFGREN

Tom PETTY

Bruce SPRINGSTEEN

Robin WILLIAMS

Neil YOUNG

MONDAY, OCTOBER 13, 8 PM

Shoreline
AMPHITHEATRE AT MOUNTAIN VIEW
PRODUCED BY
BILL GRAHAM PRESENTS

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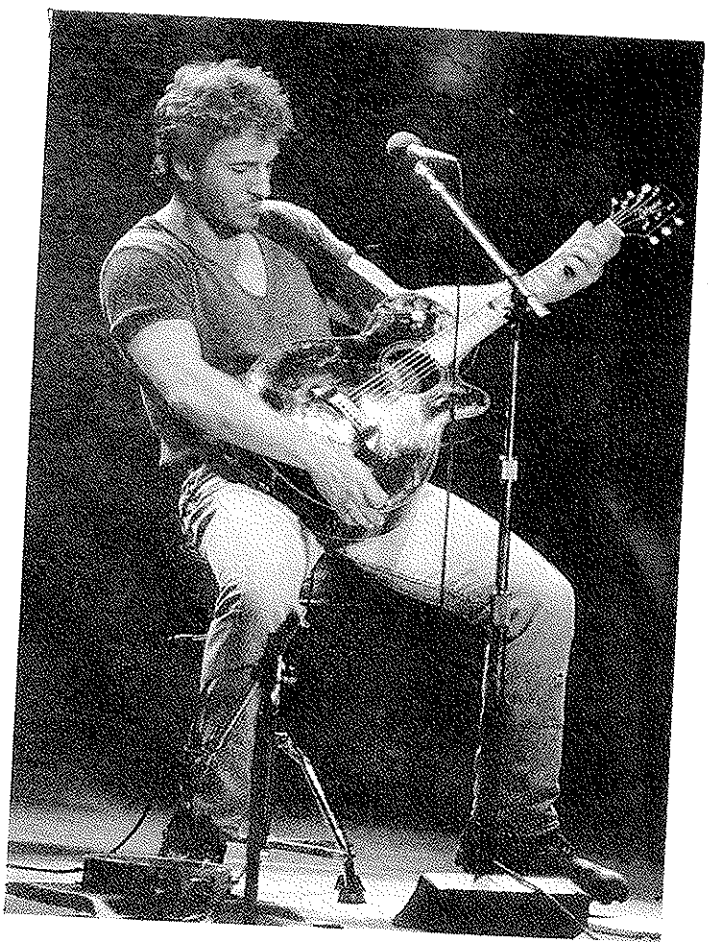
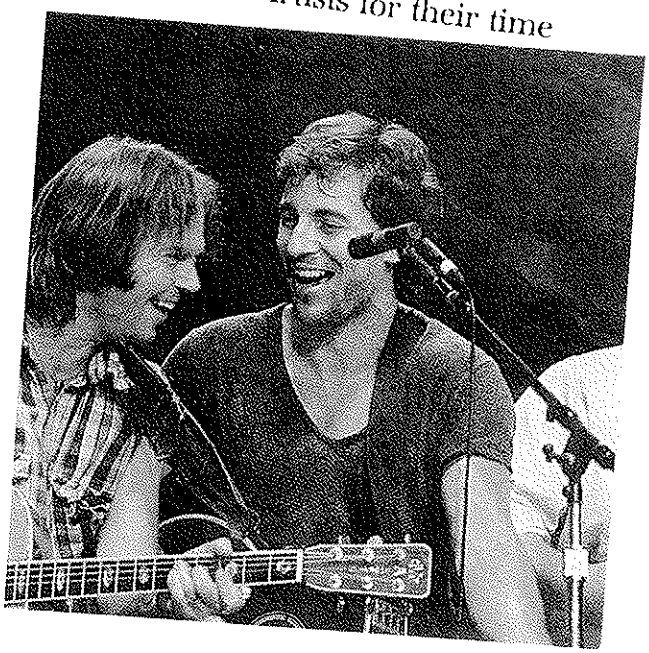




Springsteen salutes Orbison

The Washington Post **WALDORF ASTORIA, NYC, 22/1/87**

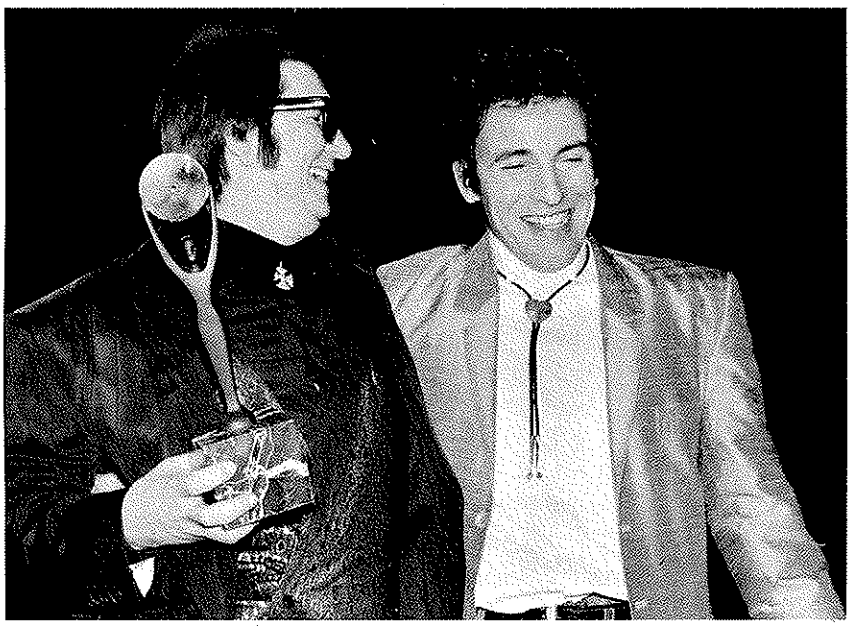
Over the years, Bruce Springsteen has become known for his presong vignettes. At last week's induction dinner at the Rock and Roll Hall of Fame, Springsteen introduced Roy Orbison, whom he had previously celebrated in song ("Roy Orbison sings for only the lonely").

It was the warmest and most sincere introduction of the night, and at dinner's end, Springsteen and Orbison jammed together, with a dozen other inductees and stars, with the two doing Orbison's "Pretty Woman."

Here's what Springsteen said:

"In 1970 I rode for 15 hours in the back of a U-Haul truck to open for Roy Orbison at the Nashville Music Fair. It was a summer night and I was 20 years old and he came out in dark glasses, a dark suit and he played some dark music. In '74, just prior to going in the studio to make 'Born to Run,' I was looking at Duane Eddy for his guitar sound and I was listening to a collection of Phil Spector records and I was listening to Roy Orbison's 'All-Time Greatest Hits.' I'd lay in bed at night with just the lights of my stereo on and I'd hear 'Cryin,' 'Love Hurts,' 'Runnin' Scared,' 'Only the Lonely' and 'It's Over' fillin' my room.

"Some rock 'n' roll reinforces friendship and community, but for me, Roy's ballads were always best when you were alone and in the dark. Roy scrapped the idea that you needed verse-chorus-verse-chorus-bridge-verse-chorus to have a hit. His arrangements were complex and operatic, they had rhythm and movement and they addressed the underside of pop romance. They were scary. His voice was unearthly. He had the ability, like all great rock 'n' rollers, to sound like he'd dropped in from another planet and yet get the stuff that was right to the heart of what you were livin' in today, and that was how he opened up your vision. He made a little town in New Jersey feel as big as the sound of his records.



Bruce Springsteen has fond memories of Roy Orbison's songs.

"I always remember layin' in bed and right at the end of 'It's Over,' when he hits that note where it sounds like the world's going to end, I'd be laying there promising myself that I was never going to go outside again and never going to talk to another woman. Right about that time my needle would slip back to the first cut and I'd hear . . . da da da da duhhh (the opening riff to) 'Pretty woman-I don't believe you-You're not the truth No one could look as good as you.' And that was when I understood. I carry his records with me when I go on tour today and I'll always remember what he means to me and what he meant to me when I was young and free to love. In '75, when I went into the studio to make 'Born to Run,' I wanted to make a record with words like Bob Dylan that sounded like Phil Spector, but most of all I wanted to sing like Roy Orbison. Now everybody knows that nobody sings like Roy Orbison."

MICHAEL JACOBS—CINEMAX

TROUBLE IN THE HEARTLAND

BRUCE SPRINGSTEEN INTERVIEW BY BILL FLANAGAN

BF: You said once that a story's only good if it's in some way your own story. To what degree are your songs your story?

BS: Well, the details are obviously different. The ol' names have been changed to protect the innocent. It would vary; some songs would be autobiographical or very close. They're all *emotionally* yours. They're part of your emotional life and in that sense, you could say the songs are all yours. In the sense of the detail that you hang the emotions on—that'll vary. I'll go out and meet a kid in a bar and something about him will give me an idea for a song. I guess if you traced from the beginning to the end of the live record, that's pretty much my story. It's not my *complete* story, but you'd get a pretty good idea of the past ten years, just the stuff that I've been going through in my own life.

I don't know if I *play* characters, but I write in different characters. It's kind of a twofold thing. If you write in or through another character, part of it is you get the audience to walk in somebody else's shoes for a while. Which is good. And sometimes it gives you the distance necessary to tell a particular story, which if you told in the first person would come off sounding either *too much* or maybe too sentimental. It's also a technique, and it works like that.

To make it real you have to have some enormous piece of yourself in it. For it to be just believable, credible, to create a character that is living and breathing. If I sit down to write a song, that is what I want to do. And I've always done that best when I've had a good deal of myself, and the things that are at stake in my own life, in the music. And I've always done it most poorly if I fell back on a device or something where I just didn't get it, where I didn't get to the *well*, you know? I'll write something sometimes and I'll think, "Well, gee, that's kind of clever," or "It plays with words a certain way." I always throw that stuff out. It never makes it to the record.

To me a song begins when you create the living, breathing human being. And that goes for whether it's "Papa-Oom-Mow-Mow" or something else. That's its sense of aliveness. That is the essential thing I got from rock & roll —a sense of *aliveness*, a sense of vitality, a sense that there is life somewhere. And that's what I look for in my music: Is there somebody in there when I write a song? Have I made this person real? To me that's the essential thing. And to do it you don't have to write fancily or intellectually. It's in "Twist and Shout"; it's in anything that has impact. I think it *has* impact because some sense of life, sense of living, and sense of the *possibilities* of life and living has been communicated. And it's never been better than in a song like "Twist and Shout." That record! To me that's just a great, great song. Very difficult to write!

Chuck Berry created great characters. Which I'm sure had to be part of him and part of what he imagined. Like he said, he was writing all them high school songs when he was thirty-two! But he knew what it was about. His thing was fantastic—tremendous use of detail. Which in my later writing particularly is something I've really tried to work on, to get better at. Because I admire his music and that unbelievable sense of detail that would bring the whole verse alive.

What's an example of a song where you fell back on craft, on a device?

Oh, God. Let me think. I don't have a pure example of it 'cause I figure for the most part I've thrown them out. . . . I wrote "She's the One" [*Born to Run*] because I wanted to hear Clarence play the sax in that solo (*laughs*). I sort of went back and wrote the words to it just 'cause I wanted to hear that beat and hear Clarence play that. That's kind of a reverse way of doing it, so maybe that one. But most of the stuff ends up on the floor because it's all pretty *obviously* bad. It's just not exciting and it's not *compelling*. Now things can be compelling just musically. On "She's the One" I wanted that sax solo and I wanted the guys to play the beat and I had a production idea, and so it was operating on a different level, and there's a lot of stuff that works like that. I think that later on I tended to get a little more lyric-oriented *first*. So even something like "Glory Days" [*Born in the U.S.A.*], which I thought was a good dance record, I sang on acoustic guitar and tried to make sure that the people in that song were solidly there.

For "She's the One" you actually pulled lines from your old songs: "French cream won't soften them boots / And french kisses will not break that heart" is from "Hey Santa Ana."

Oh, yeah! All those early songs. Sometimes I'll have a couple of lines that can sit around for four or five years. I knew they were good lines but they never found exactly the right setting. In those days I used to switch and trade all the time. You could do it with a lot of that stuff. I do it a little bit now, but not as much as I used to. It still happens on occasion.

Like "I got debts that no honest man could pay" showing up in both "Atlantic City" and "Johnny 99" (Nebraska).

Yeah. That was just two songs I wrote and happened to use the same line in. Then when we decided that the [*Nebraska* demo] tape was what was the best record of the thing, there we were. But what I would do normally is go back and rewrite one of the lines in one of the songs (*laughs*). That wasn't done intentionally.

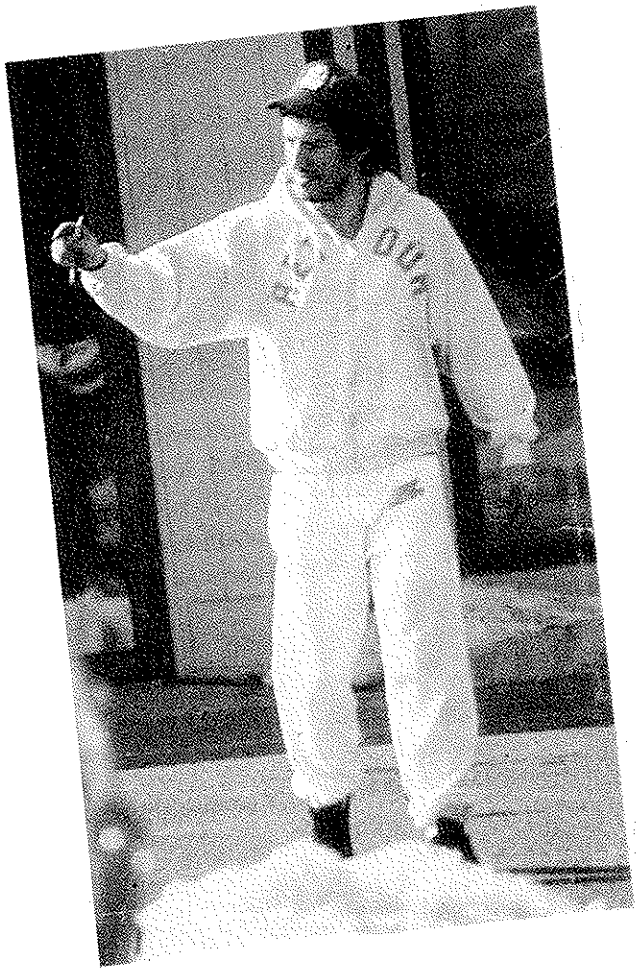
Ever worry that a song's too personal? Will you change details so you won't get nailed for it?

It would depend on if it was *good* or not. If it was a good song and I made it work . . . well, I suppose you have some inner protective mechanism that is operating all the time that keeps you from putting out stuff that's *too much*. And I'm generally a *too much* person. It just depends on if the song is right or not. I guess I've written some personal music, and if the song is real good it's okay. If it's a good song and you've treated it correctly. I mean, if it's personal to the point where it's just terribly, horribly sentimental. . . . I go for sentiment; I think there's a moment to be sentimental. The end of the live record was a time like that: I said, let's end it with "Tenth Avenue Freeze-Out" and "Jersey Girl." That was not a moment to be afraid of sentiment. So there's a place for that. But I think you draw different lines at different times. If it was like, "Ooh" (*makes pained face*), if it embarrassed you terribly it would just be a bad song.

I guess I've written some real personal songs: the songs I've written about my father. Even if they're not all exactly autobiographical, they have a feeling of the relationship. "My Father's House" [*Nebraska*] is a personal song. I guess you just find a way to do it. Generally, if I came across that problem it just meant I hadn't done it very well. I hadn't written a very good song.

What's your father's reaction to those songs?

My relationship with him has changed a lot. Actually since I got out of the house, it changed almost overnight. It was very interesting. He changed a whole lot, and I did. I



I go for sentiment

guess we were not people who talked directly about those sorts of things. And maybe that's how I was doing it. He is not somebody who would show a reaction in one fashion or another. In a funny way, and certainly not the best way, the air kind of cleared. Some of the stuff I've written was pretty close, like the [monologue] I did on the top of "The River" on the live record. So that ended up being the way that I dealt with it. I did ask him once what were his favorite songs, and he said, "The ones that are about me." (*Laughs.*) He was kind of laughing when he said it, so I don't know. Like I say, it's probably not the best way to find your way through the woods on those sorts of things, but it was part of the way it happened for me and him.

I guess our relationship is a lot more direct now. So it's a good thing. But it's always hedging, y'know? I guess I did it as a way of making sense out of the whole thing to myself, and I figured, well, maybe somebody else won't follow the exact same path. We had a lot of unnecessary distance for a long time. But it's been really great for quite a while now. But, hey, fathers and sons.

Your images of tough or angry little kids are pretty memorable—from "The Angel" (Greetings from Asbury Park, N.J.) *to "Used Cars"* (Nebraska).

I guess "Used Cars" was pretty autobiographical. My mother always loves that one. My parents love that song 'cause we just had so much car trouble! It was *beyond belief*. We had some *bad* cars. I remember my dad had this one car that wouldn't go in reverse and we constantly had to push it backwards out of parking places. The whole of *Nebraska* was the tone of what my youth felt like to me. From when I was a little kid to my early teens. That song just kind of popped out.

Long ago you said you didn't want to get married 'cause you weren't ready to write married songs. You knew this

would come back to haunt you. Have you written any married songs yet?

I'm workin' on 'em. (*Laughs.*) It's just another part of life. For a long time there were a whole lot of things I was trying to avoid. Part of it because I thought, "If I don't do this and I don't do that, well, maybe I won't get any older." And at the same time I pursued a certain course that I hoped would help me learn how to grow and remain *intact.*

That's a funny quote, but that was exactly the size of it, that was exactly how I felt. Not only did I not . . . I couldn't *imagine* writing any! And on the live record, Tom Waits sort of did the job for me. [*Waits wrote "Jersey Girl."*] So that was a funny thing. But I had certain preconceived notions of what I thought the rock & roll dream was about. And I was very immersed in it in my early twenties. I guess later on I realized that's only a starting point; the whole thing's really just where you get off at and start going.

If I write a real good song that means something to somebody out there, it can only be a starting point for them. Then they have to take it and run with it, and I have to do the same thing. What it really asks you to do is to take this and find your place in the world. Maybe this'll be helpful. Maybe not. Basically the whole thing is about attempting to be useful. So the greatest rock song, no matter what it is—"Like a Rolling Stone" or "Twist and Shout" or "Shout" —it's all just a place to get started. It's not something to live by. Or it's not something to live *within.* I was at a place where I had certain ideas about the whole rock & roll thing that I thought were right, and certain ones that were sort of abusive.

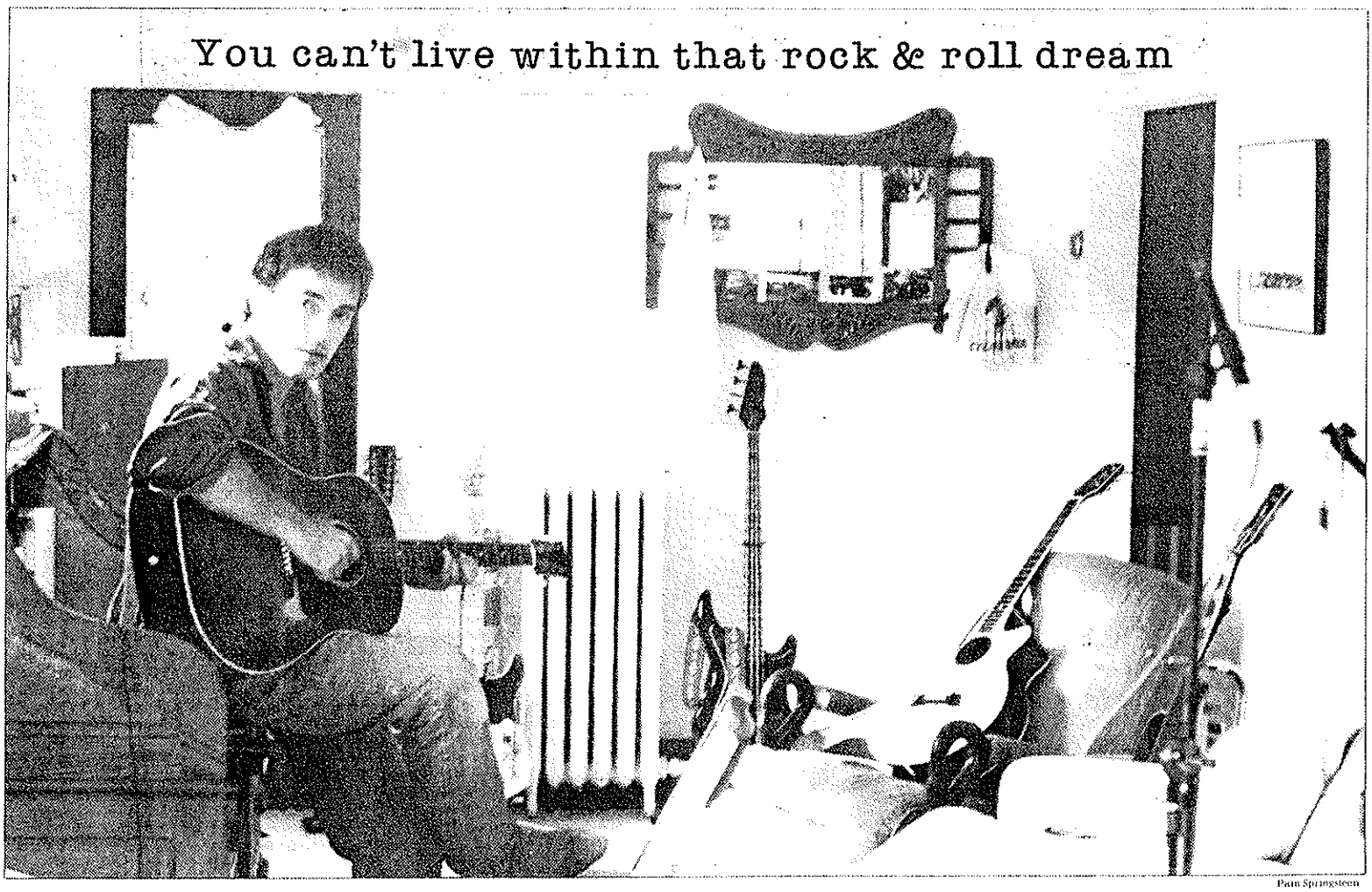
I think the whole act of getting married—you've got to come in from the cold when you get married. This is about a relationship with somebody who is outside my work, outside my job. Doesn't have that much to do with playing the guitar (*laughs*). It's a little bit of an introduction to the real world. I think in a variety of different ways, for quite a few years previous to when I got married, I was going in that direction. Not necessarily that marriage is the only thing that puts you in that place, but it is one of the things. And I realized that you can't live within that rock & roll dream that I had in my head. If you do then you're really betraying its very promise. You're bullshitting. If you try to, then you become some self-indulgent decadent asshole. And it's not worth it. It's not a worthwhile thing for a man to be involved in.

That's not in any way devaluing the importance of what that dream is or what it implies. But it's really just a starting point. It's like when I heard "Shout," or "Having a Party." "Having a Party" is a fascinating record—it always struck me as a very sad record. As I hear the Sam Cooke version, it contains a world full of sadness. Just his voice, just the singer.

Those songs were really just a place to go from. Then you have to take it. Which is why getting caught up in the iconography and all the hero worship and idolization of rock stars or movie stars or people who win game shows is a *distraction.* The night I climbed over the wall at Elvis's house, I don't know now who I thought I was going to meet. I really wasn't going to meet Elvis. Maybe I was going to meet some dream, or some idea I had of myself. And probably the biggest favor that that guard did was stop me at the door.

So I think that all the great records and great songs say is, "Hey, take this and find your place in the world. Do something with it, do anything with it. Find some place to make your stand, no matter how big or small it is." And maybe in some fashion that directs you toward some sort of honest life. That's a pretty wonderful thing for a record to do. Particularly since it only costs about ninety-nine cents. (*Laughter.*) Hey, even if it costs seven or eight bucks, it's still a pretty good deal!

You can't live within that rock & roll dream



Pam Springsteen

The singer at his home in New Jersey—In his new songs, monogamy means struggle as well as sanctuary.

That's why I always felt like playing the guitar—hey, that's a decent job. You can make an honest job out of it. And at this point that's really all I'm interested in. But I had to get out from under my misinterpretation of what that whole rock & roll dream was about. It took me a long time to do it. Partly because to do it means you have to accept death itself. Which is okay, because that's how you grab ahold of life, man, and go. I know a lot of people, even friends of mine, who just don't want to deal with it. It's too frightening. You have to step into the real world.

There was a review in *The Village Voice* of *The River*. I don't even remember who wrote the thing but I always remember he said the character in "Ramrod," or different people on the record, were attempting to flee from time itself.

The whole rock & roll thing has become such a big thing and has meant so much to so many different kinds of people and has taken up such an enormous amount of time in people's lives that it's real out of proportion. There's a certain loss of perspective to the whole thing. I sought rock & roll out for many contradictory reasons: I wanted a refuge, I wanted an escape, I also wanted a weapon. Ultimately, I wanted a vehicle for confrontation in some fashion. I think initially it was just the joy of pulling me out of my everyday life.

Your interview with Neil [Young] was interesting. You said that the thing rock & roll didn't pick up from country and rhythm & blues was the sense of consequences. I guess in my music one of the things I wanted to do was provide that set of consequences. You said rock & roll was Saturday night and country was Sunday morning. Well, I wanted Saturday night *and* Sunday morning—but I also wanted Monday through Friday! And particularly in the stuff I was writing later on, that was where it was all set. Because there's a lot more Monday through Fridays than there are Saturday nights or Sunday mornings. And those are the days you've got to live with. Those are the days everybody's got to live with. So I wanted a music to live with—truth *and* consequences! (*Laughs.*)

I felt like if I was going to move on, if I was going to take this stuff with me, it was going to have to answer those questions for me. It was going to have to make sense of my life *now*. And the thing that I found in "Be My Baby" is not going to answer the questions that come up when I have to deal with my wife now, or she has to deal with me. Not that that is *lost*. That's a part of it, it's a piece of it.

Deciding to let the dream live inside you, instead of you living inside the dream.

That's exactly the size of it. And I think at the moment in '75 when my dream in its own funny way came true, I had to deal with the consequences. At that particular moment I realized I did not want to live inside it. There was nothing there except an empty room. There weren't many other people there. Now my job was to find my way *out* of it. Because that was the only way I was going to be worth anything to anybody, including myself. That was the only way that I was going to be able to maintain my own vitality and life.

Once you're inside that dream room, things about you that are important and relevant in the real world to your friends—and people who will hear your music—will just strangle and die. And so will you. But it's very difficult because that room is always very comfortable and there's an illusion of safety. There is an illusion of security which is all *really* an illusion. It's really a very dangerous place. There is little safety there. There's no real security there and there's no *life* there. There's really nothing. So then you've got to create something else. In my writing after *Born to Run* I've been trying to find that alternative: Where does the man with the guitar fit? Where's my place in the world? I guess that's all anybody's trying to do really, no matter what their job is.

Where's my place in the world?

*A lot of these ideas show up in even your earliest songs: the character in "Lost in the Flood," (*Greetings*) or Spanish Johnny, who sees the barefoot street boys kissing each other and just doesn't get it, can't figure out the changes in his world.*

Yeah, I guess you can go back and find that stuff on the early records. It's not even a result of being successful, or being a famous guy who plays the guitar. It's something that people wrestle with their entire lives, no matter what their job is. Everybody has a choice whether to stay in that dream room or go out and build something that's real. You can stay in there real easy. All you need is a six-pack of beer and a television set. You can just let yourself go in there. I guess that particular moment was my moment of confrontation with it, but it's not a unique or unusual situation for anybody.

*In "Prove It All Night" (*Darkness on the Edge of Town*), you talked about knowing "what it means to steal, to cheat, to lie." You touched on similar emotions in "The Price You Pay" (*The River*). It seemed you were forcing your audience to acknowledge a dark side of you. Was that a reaction to all the hoopla and hero worship that surrounded* Born to Run*?*

It was a reaction. I guess the *Darkness* record and the other records since *Born to Run* have been a reaction to that particular moment I had there: I crashed into myself. Previously we'd had a pretty free-floating thing going. We banged around in a station wagon or a van and played in clubs, and I got tremendous satisfaction out of doing that and enjoyed it immensely. I was single; for twenty-three it wasn't bad, y'know? *Darkness* was when I realized that it's a nice way to make a living but it's no way to live, and I realized that . . . I was unusual . . . and I had something. . . .

Like I say, I had the guitar and the girl. I just crashed into one of the walls of the dream room. That really is what it's about. I just realized, "Wait! There's *walls*!" And that I was

inside something. And I had to bust out of there, and the way to do it was, I needed some solidarity. If that guy on *Born to Run* did get away, he had to go back. He had to! 'Cause that's where the people are. That's where everybody was! And basically I just wanted to be there. Just for myself. Not for any other reason.

It's a funny thing. I was alone and I got very used to being alone. I could live that way, or I *had* been able to. Pretty easily. But there was a little bit of time running out on that idea and I had to see what was happening, what was going on, to be a *part* of what was going on. And I think that "Badlands," that whole *Darkness* record, was about that. I wanted to come back and confront some things. What had happened after *Born to Run*? Where were my friends? Where were the people that mattered to me? My frivolous little trip—okay, it was fun, but in and of itself it just didn't hold enough to keep me very fascinated. And I had the experience of watching the ones that went before. There were maps. And when a lot of them got to that place they read, "Dead End." So you've got to backtrack and find a different road, one that may be passable. You can't set up a house at the end of that dead-end street. I believed that didn't have to happen, I believed that it could go on. The thing that had sustained me and given me inspiration and strength and support when I was a child could do the same for me as a man. If I could figure out a way to find it for myself. I believed that the things that happened to me, the perversions of life, the distortions of living that come with success, were truly distortions. And if you could see through that clearly enough, and the things that were contradictory or paradoxical maybe are not resolvable, but if you could just learn enough to not let them drive you crazy—then you could look clearly enough into the eyes of the guy across the street or your wife or your girlfriend and have something to say to them. And they could say something back.

Really, I picked up the guitar because I wanted to talk to somebody. That's really about the size of it. That was my main interest. I had things to say, and mainly it was just, "Hey, hello. Here I am, there you are. Let's start a band, let's do something together."

So when I got out there I realized, "Who is there to really talk to, and what have I got to say? If I get jammed up out here, what am I going to have to say that's worth listening to?"

A lot of fun comes with it, a lot of good things, but mainly the guy goes back to town because it's lonely out there. There's not enough out there. There's not enough in the dream room. You come out because you want to talk to somebody. You're bored and you're lonely. And not only that but you have an idea. I developed an *intent* over the years that I've been in rock bands: that you didn't have to come apart, you didn't have to fall apart. And there are ways to deal with that distortion of life that becomes a part of your life once you get there. If you just solidly and with some real thought put your energies in that direction, it can be done, and it should be done.

I just wanted to talk to somebody, I wanted to be part of something. And if the end result is that you've got nothing to say, and that you're in some isolated dream place, well then you just didn't do it. (*Laughs.*) You didn't do it! And I didn't see any reason why that had to be. So beginning with the *Darkness* record, and on through, I've been trying to see (*laughs*) what a band would sound like with a swinging little guitar man.

That's me. That's kind of how I see myself: I'm the guitar player. What's it sound like out there with a guitar player? I guess it's kind of a big idea on one hand, but it also just feels like common sense.

A friend of mine said the other day, "I get in bed at night and feel like I've had an honest day." That's a pretty good thing to have. It's a pretty hard thing to come by and it's hard to hold onto. The whole thing was such a powerful force in my own life that I just wanted to hang in there.

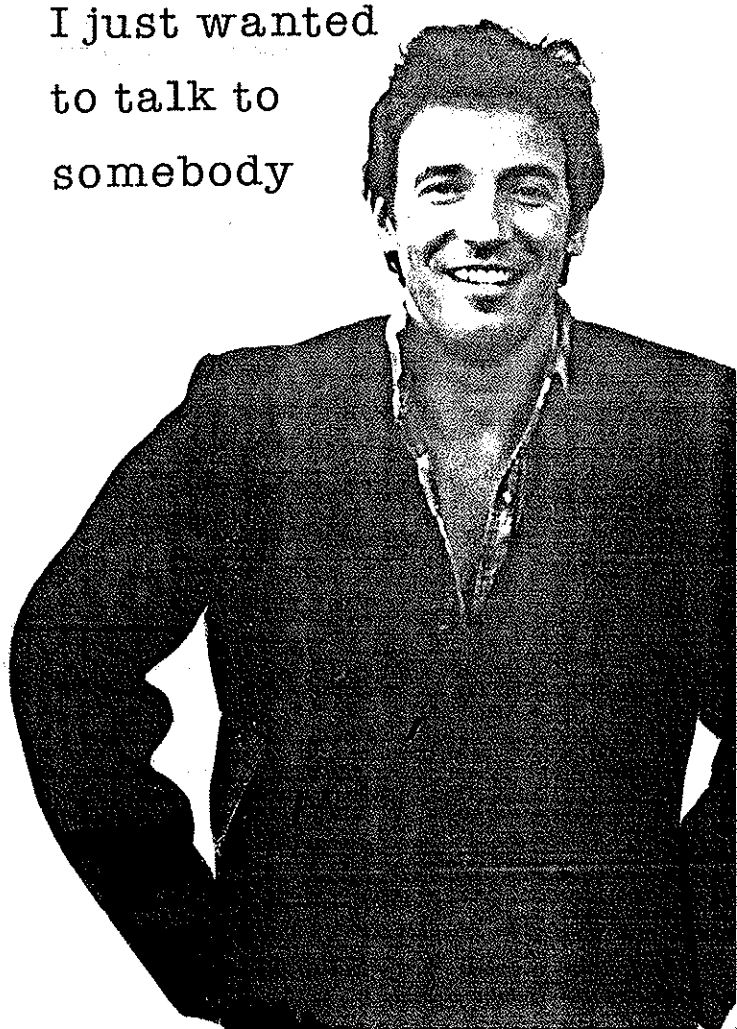
On your first two albums—written before you were successful—you celebrated and romanticized ordinary lives. It was a nice change from rock songs about Lear jets and limousines. At the time your fans said, "What'll happen when Bruce gets popular, when he's not like us anymore? If he sings about how great it is to be rich and famous we'll feel left out, but if he sings about how tough *it is to be rich and famous we'll feel worse!" It was great that when you did make it, you sort of circled back and looked at ordinary people's lives from another angle. I think it's a sign of basic optimism that when* you *were poor you sang, in songs like "Growin' Up" (*Greetings*), about how a low-rent life wasn't bad—but when you got successful you stopped and said, "Actually, it's pretty tough."*

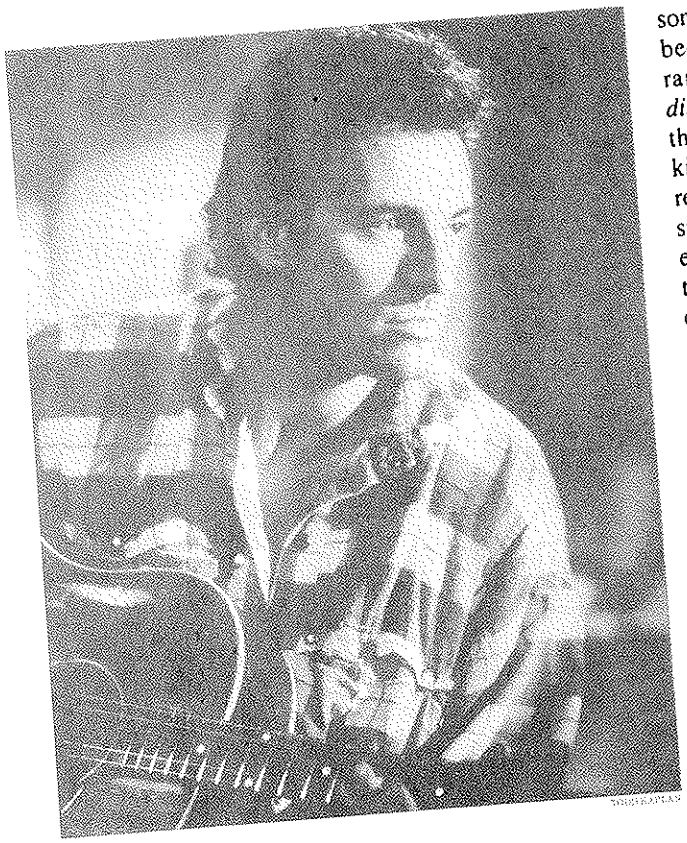
Of course, I was young. I was in my twenties. It's a lot different being broke in your twenties than it is struggling in your thirties or forties or fifties or sixties. That's a different story. I didn't have any particular intent. My main feeling was that I'd seen enough of waste, wasted lives. When I was a kid it just made me real angry for some reason. I felt I'd seen great people—people with a lot of heart and a lot of spirit—who just didn't find their way *to it* for one reason or another. It's not even like they didn't find their way to being *successful*; it's that they didn't find that very thin thread that runs through your life and gives it some stability and some meaning and some sense of sanity. That's what you really look for. I guess I grew up around it a lot when I was a kid, and the side of my work that is angry comes from that sense of wasted life. So to a certain degree there's a *revenge* motive going on (*laughs*).

That anger was not apparent in the songs you wrote when you were unsuccessful. You didn't peel back that layer until later.

I probably just didn't think about it till later. I think it's a normal thing to think about when you've had some success and made some money. It's a normal response to then say,

I just wanted to talk to somebody





I always question what I'm doing

"What's everybody else doing?" Maybe that's why. Plus, I think at the time I was fearful of disconnection. And I felt like there was a moment of truth. Well, really there isn't any moment of truth—there's *moments* of truth. But at the time I felt fearful. I had a tremendous mistrust of my own success and the things it brought with it, because I recognized these things as powerful. And I think that in a funny way those impulses probably made me dive more intensely into the stuff that's on *Darkness* than I would have if I'd had just a moderately successful record. First of all I felt in a position of privilege, and I felt that with that came responsibility. Didn't have to worry about the rent and heat now. I did it enough so I knew what it was about, and I saw my parents do it their whole lives. And I thought, "Well, now I don't have to do it." And maybe I felt like who I was *there*, at that moment, was where the best of me lay.

I think that there probably are some funny songs to write about flying in Lear jets (*laughs*) or limousines. But all I know is, when I got to that place I felt that the action was back in town, in neighborhoods. And I was still basically there myself. I hadn't really gone anyplace. I was still in Jersey. I lived on a farm most of that time.

That just seemed to be where the action was, that seemed to be where the things that were important were. I mean, yeah, you can get a *laugh* out of writing something about . . .

A pink Cadillac?

Yeah. That's fun. But it's not something to make a *career* out of.

*Because you're so well-known, you can distance yourself from a song or project yourself further into a song just by choosing a detail. For example, when you said, "I get up in the evening," instead of "morning," in "Dancing in the Dark" (*Born in the U.S.A.*), it was like a flag saying, "This is really about me."*

Yeah, that was an interesting thing because originally that song was, "I wake up in the morning." Jon [Landau] had been bothering me to write a single, which is something he rarely does. But he did that day. And he wanted something *direct*. That seemed to be what he was hitting on me for at the time. I was angry. I had written a lot of songs and was kind of fed up with the whole thing. We'd been making the record for a long time and I was bored with the whole situation. That particular night I came home and sat on the edge of my bed and the thing I remember thinking first was that we had a record, but it wasn't necessarily finished; I could change the whole thing right now if I wanted to. That's all I remember thinking: if I wanted to I could do something right now that would change the whole thing.

So I picked up the guitar and I had this line: "I get up in the morning and I ain't got nothing to say." I had that line for quite a while. Then I said, well, I've got to be direct, this is about me. What do I do? "I get up in the evening." And that was it. The rest of the song popped out. I realized I'm bored, I'm tired, I'm sick of no action.

Making a record tends to be a lot of mind work. Sometimes I like that, but I'm also oriented toward doing things and playing. How many times can you look at the same thing from a different angle? On one hand, the analytical side of my personality has been very helpful in learning, because I always question what I'm doing and look at it from every possible position, and then I change it. I'm somebody who has tremendous swings. I'll do that for a long time and then I'll swing toward a tour that'll go for a year and a half and I'm out there going crazy every night, and then I'll swing way back. I've never really balanced those things in a natural fashion. I do one till I want to explode and then *bang!* I'll contain all this energy for a long time and I'll let it loose and then I'll exhaust myself. Then I'll go back to the other thing and wait till I feel that way again. It provides a certain sort of motivation, but it doesn't seem to be a way to live. We've done it a little extremely in that the tours have all been super-long, very intense, a lot of activity. And then the time off has been long also. I'd like to balance that out a little better in the future.

Do you have a particular person you write for?

No, not really. When I write it's for whoever's out there, whoever wants to listen. When I go on stage, I always remember being at a Who concert at Convention Hall in Asbury Park in '65. When I come out on stage I always imagine a kid there. It's different now because when we go out now I see a guy who was there when he was nineteen, ten years ago, and he's got a kid on his shoulders and his wife with him. And then there's some sixteen-, seventeen-year-old kids there. So it's a little different now, but I generally think, "Maybe there's a fifteen-year-old kid here who's thinking of playing the guitar. Maybe he has some ideas. And tonight I've got to be at my best, I've got to be better than I ever was. 'Cause I want to inspire that guy. It don't matter if I was good last night or how I'm going to be the next night." So that's real good. It keeps me right in the moment.

In "Nebraska" you sing in the voice of a killer. Did you think twice about creating sympathy for someone who maybe doesn't deserve any?

Who doesn't deserve sympathy? (*Laughs.*) It's not a question of sympathy or compassion; it's more a question of what does writing about that sort of incident imply? It's a funny question because basically, in the end, I was probably using Charlie Starkweather to write about myself (*laughs*) for the most part. If you look at a book like [Norman Mailer's] *Executioner's Song*, you can say, "Does just writing about something in some fashion glamorize or romanticize it?" I don't know. I think every time you write a song like that, it's a question. I guess when I wrote that song I felt pretty down, so I went with it.

On that old demo "If I Was the Priest," Jesus is coming

after you with a gun. All through your work there's the feeling of God chasing you and you saying, "Get back!" Other songwriters have the hellhound on their trail, but you're usually fleeing the Hound of Heaven.

Probably (*laughs*). I just had all that stuff on my *ass* when I was growing up. It's interesting, because once I graduated grammar school I demanded to go to public school. My parents wanted me to go to a Catholic high school, and I'd just had it up to here. The whole thing wasn't working for me. Can't say I ever looked at the songs in that light, but I wouldn't be surprised if it's in there because once I got out of grammar school I just wanted to be left alone by all the orthodox ideas. I suppose I found my own way around it. But just the heavy sale, the hard sell, the pressure, and all the stuff you see on the TV. Maybe it works for some people. Obviously it does. There's people that are saved. I'd just as soon have a different way to go.

I don't really sit back and judge that particular situation at all. Faith is such a personal thing . . . whatever brings you that particular faith in yourself I think is important, but I'm really pretty outside that whole thing. That just didn't seem to be it for me. Once I pulled myself out from the Catholic school in the fifties—a notorious experience—finding that place in some orthodox religious situation is just not something that came to me, or even an approach I would take toward solving my own particular problems or questions about what life is about.

I guess for me it's all the *unanswered* things that are important. It's the holes—the mysteries—that seem to be where it is! That's were it is in songwriting. It's when you don't know how you wrote that song that you've probably written a good one. I guess I always felt that sort of direct contact with whatever you believe God is, or to believe you know exactly what it is—"It's Catholic and it's not Jewish," or "It's Jewish and it's not Fundamentalist; this is all there is to it"—*that's* living inside the dream. For me, that's living in the dream room. How could anybody ever get to the true nature of what spirituality is by believing that if you don't have the green card or you don't have the red card you're going to be left out? That seems, just on the face of it, totally ridiculous. Not to mention just the *presumptuousness* of feeling that you know exactly! That very literal translating of the Bible and the belief that, "This is it, this is all there is, and don't try to step outside this thing!" always seemed a little presumptuous. I don't see how that sort of arrogance—to believe that you've got the inside dope on what the word of God is—would line up with some sort of real spiritual feeling.

People use the cloak of spirituality as a controlling device. That just strikes me as false. Basically that's how it was used on me as a child. There was not an interest in bringing me closer to what God really is. It was really used purely as a controlling device, by people who had had it used on them in that fashion. By the time I got to be thirteen, I'd had enough. I just told my parents, "No more!" And I always felt like that spiritual thing has run through all my music. Certainly "Born to Run" is, "Nebraska." But to me it's in the mysteries and the holes that the whole thing seems to lie. And that's fine with me. That feels right to me.

No outside force ever damaged the Catholic Church as much as superstitious nuns and bad teachers.

Yeah, and it's been spoiled for them also. So it's a shame. It's the perversion of religion and spirituality into superstition. That's what it was for me. I'm sure other people have other experiences. I suppose it's a shame that mine was such a negative one. So now I go down my own road. But I know people who have gotten a lot out of it, and people who have had similar experiences to mine and still get sustenance from it. I'm pretty open about the whole thing at this point. I don't feel the need to define myself in that fashion. The closest you can get to what I feel about it is in my music.

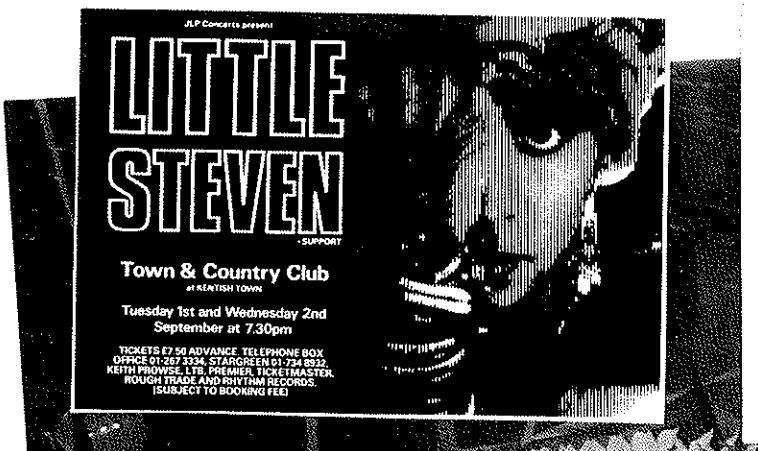
A lot of people who reach your position turn to religion: Elvis, the Beatles, Dylan, Michael Jackson, Prince. It seems like once you become the Man at the Top, it's the only place to go.

I think it's 'cause people demand too many answers. I can't speak for what it was like in their particular cases 'cause I don't know. But in general, people demand answers. And in a funny way it's very childish. A child wants his daddy to know everything. I suppose a strictly literal interpretation of holy books at least provides you with an illusion of those things. Maybe that's enough for some people. Maybe the illusion of those things is what they're going to live with. But I think the demand for those answers is arrogant. What do you need all the answers for?

I think there are people who reached a moment where their lives weren't working and the things that they thought would give them satisfaction did not, or did not bring peace of mind. Maybe people find it difficult to live with the idea that that very peace of mind involves the acceptance of *just letting things be.* So the natural thing to do is look around. And if you say, "I need an answer for this," there are *plenty* of people who will give you one. "I got it right over here—it's $29.95, it slices, it dices!" There's points in people's lives when they need that concreteness. There can be a point when that's necessary. I've met people who have been on hard drugs who were saved through fundamentalist religion, were saved by Jesus. They really were. They really were. Now, once again, that's a *starting* point.

I guess it depends on what people's needs are. I never felt a need for that particular sort of concreteness. Maybe I'm lucky. Me, I like it wide open. I got to places where things weren't working for me and my old ideas had broken down because I'd outgrown them, but I still did not want to move on because of what it implied. If you outgrow an idea it's got to mean you're growing up, you're getting old. I think people get to a place where their old ideas stop working, and moving on is always frightening. To really be alive you have to be constantly moving on into the unknown. You have to move out into that dark. And what you have for comfort is your wife, maybe your friends, a body of work, something you've done that you're proud of. Your only comfort is going to be your connection with those things. And then you attempt to extend some sort of line out into some sort of community. That's why people huddle together.

And that makes sense. Because you've got to constantly be stepping out into that dark, into that unknown place. 'Cause that's where the next day is.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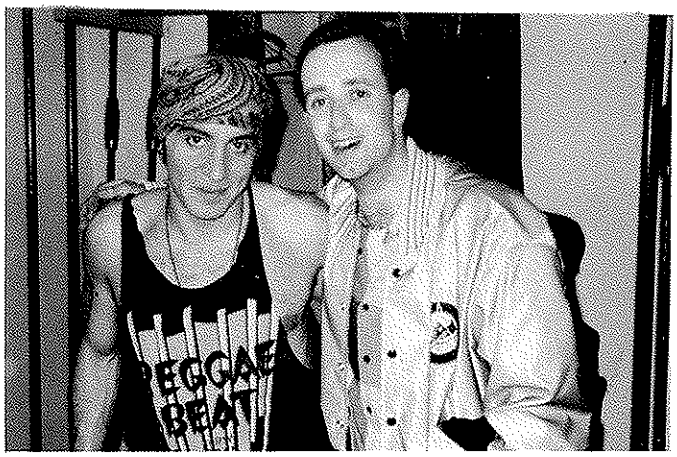

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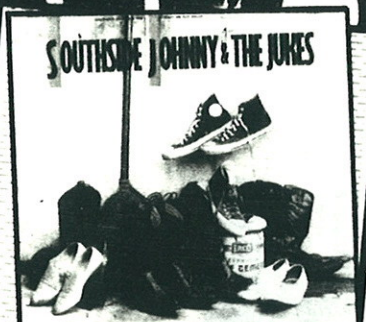

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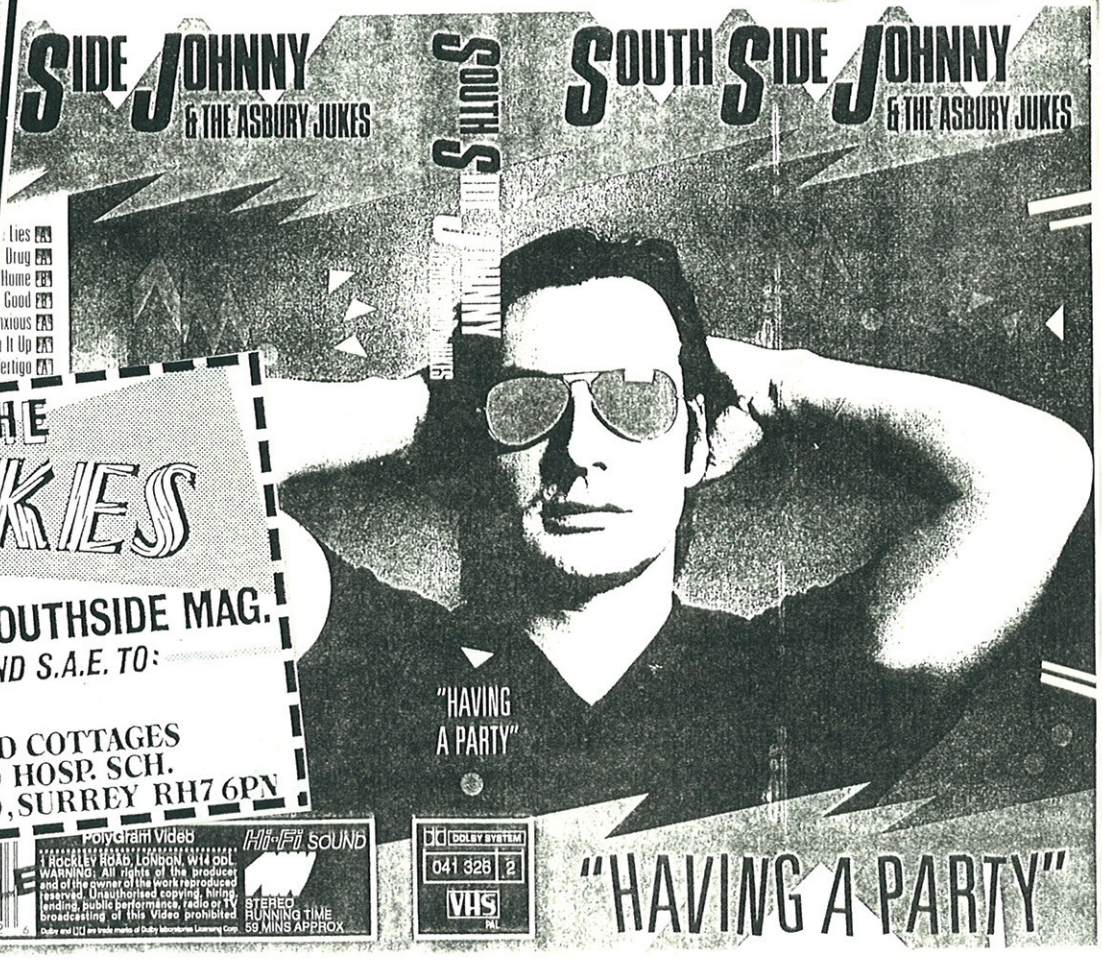
JUKES JUNK

1986/87 saw some landmarks in the history of Southside Johnny and the Jukes: following their full-length video release, the first from a Jersey Shore band to be on public sale, they re-emerged with a new LP, 'At Least We Got Shoes' on RCA, and their first world tour. The LP produced 4 UK singles, 'Walk Away Renee', 'You Can Count On Me', 'Tell Me (That Our Love's Still Strong)' and 'Hard To Find' (the last released by popular demand. The album featured new Juke Bobby Bandiera.



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TWENTY MORE MILES

c 1970

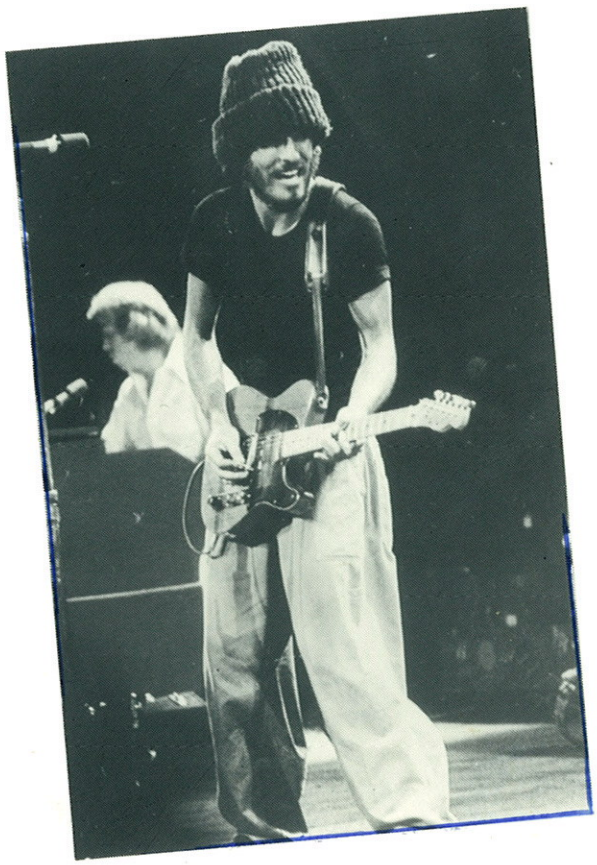
Ah, twenty more miles to go, yeah, I believe that I'll be gettin' home
Twenty more miles to go, yeah, ...
Gonna see my woman
Oh, twenty more miles, then I'll go right knockin' on her door
Well my lady she's like a steamroller
Sure likes to ball all night long
My woman she's like a steamroller
Man there ain't nothin' I ain't done wrong
Oh, I'm gonna get her

I got twenty more miles
Yeah just twenty more miles, and I'll be there, yeah yeah
Oh, 's almost time to get home
I kinda feel sad 'cause it's gonna go wrong wrong
It's almost time to get home
but dear lord I ain't gonna go ho - I'm a rocker
Oh I'm a roller
Oh, I'm rockin' and rollin', oh feelin' just like ballin' tonight

Oh, I gotta get a train home, I just wanna go closer to home
Don't ya see I don't wanna go
Oh, don't leave me alone - I'm a rocker
Oh, I'm rollin'
I'm rockin' and rollin', I feel just like ballin' tonight

Jump that train home

Twenty more miles to go, yeah
I believe that I'll be gettin' home
I got twenty more miles to go, yeah
And I'm tired of livin' alone
Now my woman, she's like a steamroller
Oh, she'll rock me all night long
My mama, she's like a steamroller, yeah
Twenty more miles to go, yeah
I got to get to, get home, yeah



Bruce Springsteen on CHUCK BERRY : from the Taylor Hackford movie 'Hail! Hail! Rock'n'Roll'

I met Chuck Berry once. My manager said, we're going to open on a bill for Jerry Lee Lewis and Chuck Berry; and we thought this was - forget it, you know! I was 23 or 24, and these guys were our heroes, and so we were real excited; and the guy says, we're gonna get a band that backs Chuck Berry up - and we said, no! don't get one of the local bands, we'll back him up! I think my first album might've just come out around that time.

So we went down (to Richmond, Virginia, 14 February 1973). We came out and we played for about a half hour, which is generally the time you were allotted, you know, in those days, if you were an opening act. And we went over pretty good, you know, we did alright. Then Jerry Lee came out and he did his set, ended standing on the piano. No Chuck Berry. Not there! It was gettin' very close to the time we were supposed to go on; there's no sign of him! The promoter was gettin' really nervous, he comes up to me and says, look, go on back out there, because I don't think he's coming! I said, I'm not gonna go out there, they're waitin' for Chuck Berry!

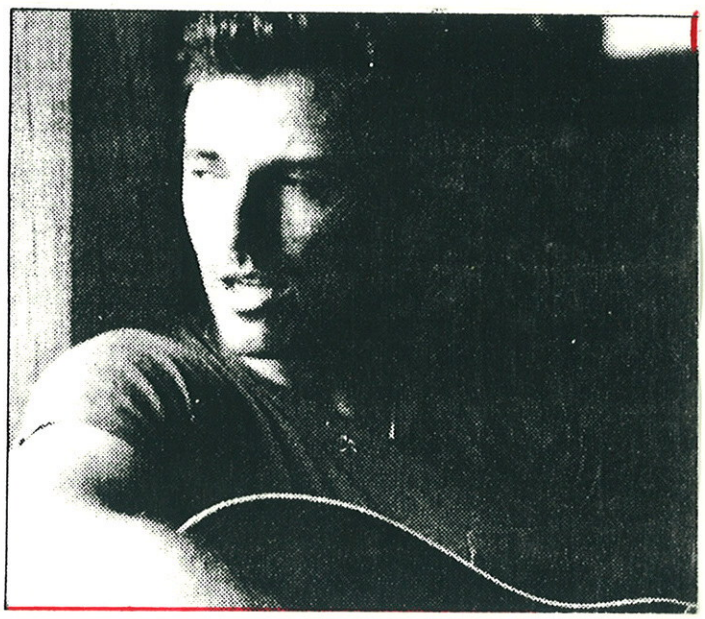
About five minutes before the show was timed to start, the back door opens and he comes in, by himself, and he's got a guitar case, and that was it, I guess he pulled up in his own car, didn't have anybody with him. And he walked by me, and went straight to the office with the promoter, you know. The rumour was, he would get 11 grand at the end of the night and he'd give a grand back if the band was OK and if the equipment worked!

So he walks out of the office and he comes into the band's room, you know. He says, we're gonna go on, so we say, Chuck, what songs are we gonna do? He says, well, we're gonna do some Chuck Berry songs! That was all he said! We get out on stage, the crowd is going insane, they can see him; he walks on, opens up the guitar case, tunes the guitar; the lights are up, and we're goin' - what are we gonna start with? But Chuck's kinda not payin' attention to us, not hearin' us, and then all I see is (stamps foot, hums Berry guitar intro) and that's it! We're in a state of total panic: we're tryin' to figure out what song are we playin', what key is it in - Chuck plays in a lot of strange keys, like B flat, E flat; and our bass player, he's kind of the historian of the band, so everybody runs to him, and he has the right key! And so we pick up the key, and we're doin' pretty good, we're playin' away, and the crowd is goin' nuts, and Chuck runs back and says: play for that money, boys! I got to tell him we weren't gettin' any money, we were doin' this for free!

Anyway, the night ended, there was a big brawl in front of the stage, and the lights came up, and I think his amp blew up! I guess we're doin' 'Johnny B Goode' by now, we're just playin' that rhythm. And he just walked off stage, right to the side, packs his guitar in front of the entire auditorium - they're goin' crazy - and he waved, and that was it, he walked out and back into his car and he was gone. But I doubt that he'd remember us, we were just another one of the bands he'd been using on the road at the time. But it was just the kind of night that, you know, when I'm 65 or 70, with my grandkids - Chuck Berry, yeah! I met Chuck Berry; matter of fact, I backed Chuck Berry up one night. You did? Yeah! It's a story you're always gonna tell.

* * * * * * *

Probably like most musicians of my generation, I first heard Chuck Berry through the Rolling Stones. I learned my first Chuck Berry lead from Keith Richards, probably! And then from them, I kinda went back and I got his records, and the funny thing was, his influence on my writing came out more later on, when I wanted to write the way I thought people talked, 'cause that's how he writes. It sounds like somebody's comin' in, sittin' down in a chair and tellin' you a story about their aunt, or their brother, or describin' some girl; it's descriptiveness, and his eye for detail, like 'Nadine', you know: 'She was standin' on the corner - I saw her on the corner, she turned and doubled back / Started walkin' to a coffee-coloured Cadillac.' It was like - I've never seen a coffee-coloured Cadillac - but I know EXACTLY what one looks like!



ROSATO, COME OUT TONIGHT!

THE ULTIMATE LIVE VIDEO FROM THE ULTIMATE LIVE PERFORMER?
ARTHUR ROSATO HAS SEEN THE FUTURE OF ROCK'N'ROLL VIDEO by Jonathan Takiff

Rumours have often been flying about a companion video to the live album chronicling the Boss' 1984-85 'Born In The USA' tour.

Given his incredible stage charisma, a long-form video of a Springsteen concert would represent the ultimate expression of his craft.

Springsteen's publicist, Barbara Carr: 'We've learned to not hold our breath in this office. We operate on BST - Bruce Springsteen Time. When he's ready, he's ready.'

It is true that Springsteen's personal video director Art Rosato is ensconced in a state-of-the-art computerised editing room at NFL Films in Mount Laurel, NJ. He is working on 'Born In The USA' tour video and audio tapes.

NFL Films executive Steve Sabol, involved strictly as studio landlord, said that 'it's like the Chernobyl incident. Everything's under wraps. Rumours are flying: it'll be a home video, a concert playing at movie theatres, an ABC special. Some of our people are involved in the post production, usually working at night, at odd hours. But this is the Stealth bomber of video productions. People don't know if they're making a wing or the control panel.'

In the centre of the storm sits Rosato. A onetime Rolling Stone magazine still photographer and former sound engineer for George Harrison and Santana, Rosato moved into mixed media as Bob Dylan's right hand tech man for 10 years, working on the film 'Renaldo and Clara', playing drums for Dylan on his 1981 tour and co-producing the 'Street Legal' LP.

For the last two years, Rosato has been Springsteen's video director-producer, in charge of the closed-circuit video team that accompanied the Boss on the second half of his 'Born In The USA' tour, for the European and US stadium dates.

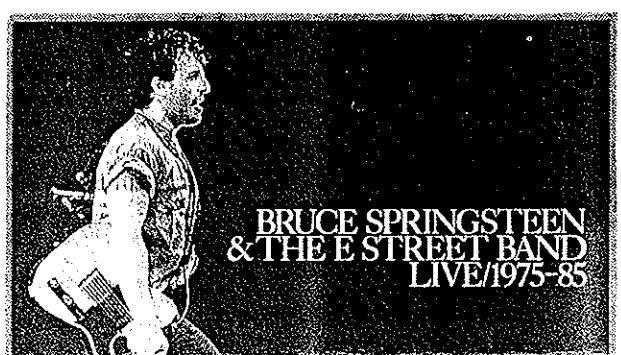
Certainly, the Boss did it up grand. As many as seven 'concert-optimised' Hitachi 97 video cameras were used for each closed circuit shoot. For the stadium crowds to watch on giant-screen TVs, Rosato mixed a live show each night, and saved that work as a master videotape complete with the two-track house sound mix.

Simultaneously, he preserved each camera's isolated pictures on individual videotape recorders, along with an unprocessed, multi-track audio recording of each show. And a total of 8 concerts - at North Jersey's Meadowlands, and Los Angeles Coliseum - were recorded with digital sound using audio engineer David Hewitt's 'Black Truck.'

Despite all this care and expense - and the seven months that he's now spent (as of October '86) locating and editing the very best rendering of each song performed in the Springsteen music marathons - Rosato claims his job is simply that of 'an archivist, a librarian. I'm just putting all the material that Bruce has in order. Plus, I'm alerting his people to curiosities. Like the acoustic live version he did of 'No Surrender'; or 'Used Cars', which was filmed only once; or a very good version of 'My Hometown' which was shown on '20-20'.'

'There are about 45 songs to account for, in all. So far, I've edited around 30. But I haven't sensed any urgency or any master plan. I send the office a tape of an edited song, they say 'That's good', and then I move on to the next. If they really wanted to put out a concert tape by Xmas, I should be worrying about final editing and developing a continuity between numbers, but I haven't been instructed to do that. Not yet.'

Rosato says that in his heart of hearts, he hopes Springsteen will release a 'Born In The USA' video concert. 'Bruce has a lot of videotapes and films, going back to the mid-1970s,' notes Rosato. 'The performances were always spectacular - and those tapes are treasured by anyone who's ever gotten their hands on them. But 75% of that footage was not usable because it's so dark. That's why I'm so excited about what we've done, because it looks and sounds really good.'



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The JACKSON CAGE fanzine based in South Wales has stopped publishing. Its editor would like to express his thanks to everybody far and wide for all their help and contributions since 1982. There are no back issues available, and any future correspondence to the fanzine must be accompanied with a stamped addressed envelope (or IRC abroad) to the address below. Once again, thanks to everybody for their help and friendship.

Paul Limbrick, 2 Digby Street, Barry,
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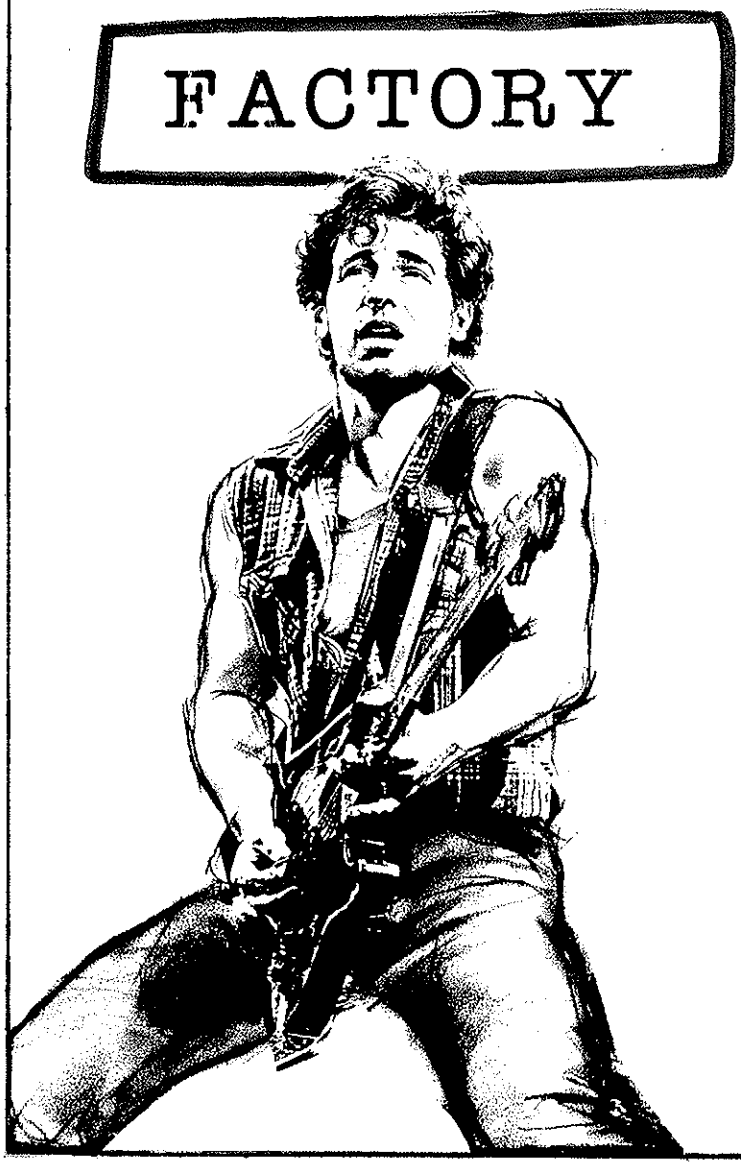

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BACKSTREETS

JUST A MEANNESS IN THE WORLD? Coinciding with a damning cover story in New Musical Express in August '87 by ex-RECORD editor Dave McGee accusing Bruce of meanness with his employees and charity donations, former E Street technicians Mike Batlan and Doug Sutphin took out a lawsuit against their old boss, claiming to have been cheated out of severance pay on leaving; having fines imposed for minor faults; and that Batlan had a week's salary cheque acceptance forged and sent to a charity without his consent. The action was lodged at Trenton's Superior Court of New Jersey but never came to trial, presumably due to an out of court settlement. McGee, a longtime acquaintance of the E Streeters, particularly criticised Dave Marsh's 'Glory Days' biography, while Batlan and Sutphin have threatened to publish their own version of the affair.

Canadian TV showed a two-hour special on Bruce on 15 June '86, while German TV series 'Rock Power' featured Bruce's music. A three-hour radio special, 'The Bruce Springsteen & The E Street Band Story', was broadcast nationwide in the US at Thanksgiving weekend '87.

JUST TO BUY YOU SOME SHOES: Bruce ordered a size 10 in every colour from the Converse range of tennis shoes: Converse sent him 28 pairs.

IN DREAMS, Roy Orbison's hit compilation LP, used Bruce's speech about Roy from the Hall of Fame awards; they are reportedly writing songs together for a new LP from the Big O.

An American comic mag called 'Hey Boss' is devoted to cartoon adventures on E Street.

THEY'RE ON FIRE: When Boston's Del Fuegos jammed with Bruce and Nils backstage in North Carolina in early '85, they were so shy of their playing that they turned their guitar amps down. Bruce told them he loved 'Backseat Nothing' from their debut LP 'The Longest Day'.

TRANSFERENTIAL DISPLACEMENT: THE PSYCHOSOCIAL SIGNIFICANCE OF BRUCE SPRINGSTEEN is the title of a 1987 course at New York State Psychiatric Institute; answers on a postcard, please!

VISUAL AID, a charity photo book for USA For Africa, includes an exclusive Bruce pic by Annie Liebovitz (Pantheon, USA 1986)...PROVE YOURSELF: Deborah Mayer published 'Prove It All Night - The Bruce Springsteen Trivia Book' in April 1987 (Mustang, USA).

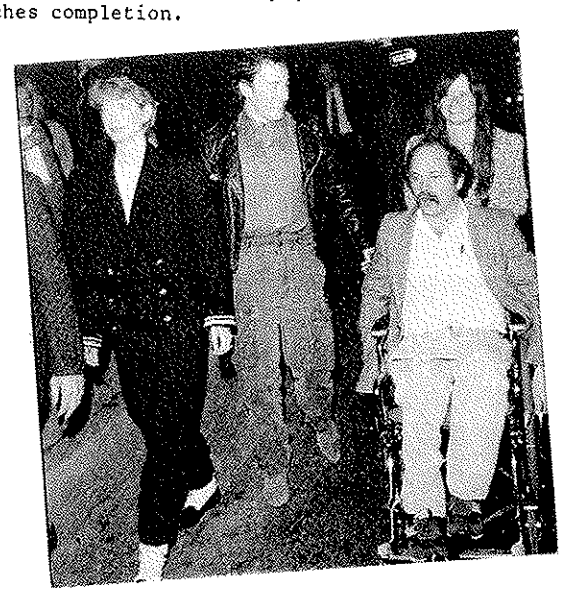
FEEDING HUNGRY HEARTS: Bruce donated $4,000 to WNEW-FM's 'Hungerthon '86' radio appeal; the auction of a pair of his boots raised $7,000 for AIDS research.

WORKING OUT: For the last couple of years, Bruce has been anonymously working voluntarily at the Community Food Bank of New Jersey, driving, unloading and generally helping out as needed.

HOTTER THAN THE REST: 10,000 copies of 'Live/1975-85' were hijacked and stolen near the Italian border on their way to Milan from Holland on 30 October '86, no doubt finding an eager pre-release black market...Demand for the live box prolonged threatened jobs at CBS' Pittman, NJ pressing plant...Bruce appeared in the Guinness Book of Records in '86 for the largest grossing tour ($117 million).

Although MAX did not appear as billed for Chuck Berry's all-star band on his birthday special in October '86, his boss was filmed in an interview about Chuck for the Berry tribute movie 'Hail! Hail! Rock'n'Roll' directed by Taylor Hackford and out this spring in the UK.

STAND ON IT is included in the soundtrack for 'Ruthless People'...Four Bruce songs are to be used in the score to 'Born On The Fourth Of July', if the Viet Nam movie reaches completion.

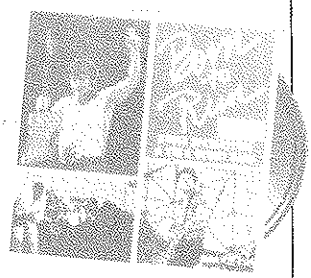


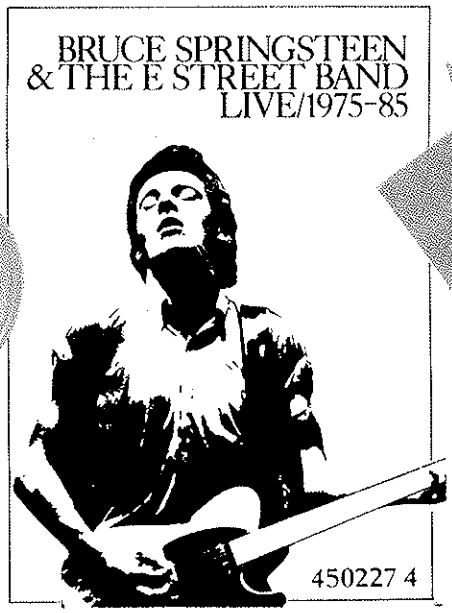
COVER ME is included on 'The Long Hit Summer' and a cancer and leukaemia benefit compilation LP, 'Music For The Miracle'. Other covers include 'Because The Night' by Keel (and the Waterboys, live); 'Dancing In The Dark' by the Shadows; 'Fire' by Link Wray on a live LP; 'Pink Cadillac' by Southern Pacific and Natalie Cole; 'The Big Payback' by Mojo Nixon and Skid Roper; 'Stand On It' by Mel McDaniel (a country hit in the US); 'I'm On Fire' by the Guana Batz on studio and live LPs; 'Restless Nights' (out-take) by Italian band Rocking Chairs; and 'We Are The World' by the HeeBeeGeeBees (with a shouting 'Bruce') ...live covers include 'No Surrender' by French singer Renaud; 'Born In The USA' as part of a medley by Raquel Welch; 'Factory' by Eric Burdon; 'Fade Away' and 'Fire' by Southside and the Jukes; 'Racing In The Street' by Townes Van Zandt, and partly by Steve Earle, who also did 'State Trooper', dedicated to a 'hillbilly singer from south Jersey' and later recorded live. Comedian Bobby Davro did a TV impersonation of Bruce with 'Bored With The USA'...Little Steven's 'I Am A Patriot' was done live by Jackson Browne, who also did 'Solidarity' and recorded 'Voice Of America'...Simple Minds recorded their live version of 'Sun City' from '86, also done by U2 and others at the final Amnesty Conspiracy Of Hope show. The Pointer Sisters' live version of 'Fire' is on the video 'Sisters Rock' from Video Gems...

TWO YEARS BARKING DOWN THE ROAD: Legendary London band the Raindogs threatened to do 'Bone In The USA' and a canine catalogue of Bruce tunes; they still haven't yet learned how to play - may the paws be with them...

MEANWHILE IN SOUTH TEXAS: Sampling pirates Culturecide from Texas used the original backing track of 'Dancing In The Dark' and added their own lyrics on thir LP 'Souvenirs From America'.

RIP: John Hammond, record executive, 1910-1987.





LOOK MA, NO HAND TROUBLE!

Mighty Max finally cleared up his longtime drummer's ailment of trigger finger (tendonitis) after three operations on seven fingers. He played with Brian Setzer in his 'The Knife Feels Like Justice' video, and backed John Eddie at the final Amnesty International 'Conspiracy of Hope' show at NJ Giants Stadium on June 15 '86; he worked briefly with Ray Manzarek, Jim Carroll and Billy Zoom in LA. Max co-hosted US radio show 'Rock Connections' for 3 weeks in July '86, and joined the Jukes at Passaic's Capitol Theatre on October 11. In '87, he backed Levon Helm's Allstars at the Pony.

Max, Garry and Patti were interviewed by 'Good Morning America' on 29 December '86 about life on E Street. Garry produced an LP for Evan Johns and the H-Bombs, from Texas.

Patti joined the Jukes for an encore at their Garden State Arts Centre show on 5 July '86, and guested with Levon Helm and Max at the Stone Pony on 22 August '87.

Roy played briefly with Bob Seger at NJ's Meadowlands Arena on 28 September '86, and played and produced for Herb Alpert on the 'Katmandu' LP. He teamed up with Bruce for an acoustic version of 'Hungry Heart' for kids at the Roy (!) School in the Seattle area, after they'd sent Bruce a tape of their version. Roy backed Stevie Nicks on her 'Silent Night' contribution to 'A Very Special Christmas', and both he and Clarence are on the Pointer Sisters' 'Santa Claus' on the LP. Both also contributed to an LP by The Monroes, from Sweden.

Clarence was a guest VJ on MTV in February '86 and worked with Aretha Franklin again, on Cinemax's 'The Legendary Ladies'. He did a commercial for American Express and did sax sessions for Joe Cocker ('Unchain My Heart') and the Miami Sound Machine ('Let It Loose'). He played at David Letterman's Fifth Anniversary Special TV show, and on 27 April '87 at New York's Bottom Line for the 'Helping Hands Jam' NJ homeless benefit. The Big Man appeared in his home state of Virginia at Chesapeake on 15 November '87, and co-wrote 'the Day of the Five Billion' theme song for WTBS show 'World Song'. He's also on an Italian LP, 'Blues', by Zuchero.

Nils released his double live album, 'Code Of The Road', remixed from radio broadcast tapes of his Hammersmith shows in December '85, with the extra 'I Don't Wanna Talk About It' on the cassette version. He recorded with Rod Stewart and John Eddie, and Lou Gramm ('Ready Or Not').

Nils, Garry, CC, John Cafferty and JT Bowen played at 'Big Man' Paul Gerdon benefits at Numbers in Washington DC in April '86 and on 18 May '87.

Nils, Roy, Max and Garry did 'Anytime At All' to the tune of an extended 'Seeds' at the Pony in July '86. Nils played an acoustic version of 'Cover Me' on New York's WKRX-FM that month while DJ Howard Stern sang a soundalike song, 'Kennedy'. More seriously, Nils performed 'Tears Go With The Territory' on the Line One radio show in October '85, a ballad about joining the E Street Band. Nils married Cis Rundle in early '87.

Danny moved back to Flemington, NJ, and built a studio for composing TV soundtrack instrumentals; he got married on 16 September '87.

GARY US BONDS returned to London for a one-off Hammersmith gig late in '86 as part of a '60s revival package; his set included 'This Little Girl' and 'Daddy's Come Home'.

SOUTHSIDE JOHNNY was the host for an MTV 'Rock Influences' special on New Jersey, featuring clips of the Jukes, Little Steven, and Joe Piscopo doing his Bruce impression with 'New Jersey'.

The Jukes' 10th anniversary show on 30 May '86 at the Stone Pony was covered by 'Whistle Test' briefly on 18 July. 'Havin' A Party' is the title of their one-hour concert video released by Polygram in September '86, recorded at Washington's Bayou club in October '84. Southside donated 'Let Me At 'Em' to the score of 'Karate Kid II', and the Jukes appear live in 'Night On The Town' ('Adventures in Babysitting' in the US) for two songs, the oldie 'Expressway To Your Heart' and Johnny's own 'My Future In Your Eyes'. Southside plays harmonica on 'Here Comes Sally' from Glen Burtnick's second LP, 'Heroes and Zeros' on A&M.

LITTLE STEVEN wrote the words for 'Maria' by Brian Setzer on 'The Knife Feels Like Justice'; he sang backing vocals on 'Confrontation' by Face To Face, who've supported the Disciples of Soul and covered 'Adam Raised A Cain' live. He co-wrote 'Ride The Night Away' for Jimmy Barnes' LP and wrote, played on and produced one track on Jonas Fjeld Band's 'Neck'n'Neck' LP in Sweden. A remixed three-track 12" of 'Let Me See Your ID' was released in the US. Steve guested with Swedish band Imperiet at Stockholm on November 16 '86 where he did 'Out Of The Darkness', 'Solidarity' and the live debut of 'Sun City'. Apparently he jammed with Southside on 'Save The Last Dance For Me' with the Jersey based Smithereens; he played at the final Conspiracy of Hope show in NJ in June '86, doing 'Los Desaparecidos', 'Sanctuary' and 'Native American' before Bob Geldof joined them for 'In The Pouring Rain' and 'Redemption Song'. Steve joined U2 for their encore 'Sun City' with Lou Reed, Ruben Blades and Nona Hendryx; on 14 June '86 the Disciples played an anti-apartheid rally in New York's Central Park, joined by Peter Gabriel and others from Artists United Against Apartheid. Steve went on to play with Peter Gabriel at the United Nations and in Tokyo (released on videocassette). He produced and co-wrote for the Lone Justice LP 'Shelter' and issued his third solo LP, 'Freedom - No Compromise' in March '87 (featuring Bruce duetting on 'Native American'). LS did a promotional tour of Europe in the spring, joining New Model Army for 'Sun City' at an anti-apartheid festival in Holland, and jamming with Dion and Paul Schaffer at Radio City in NYC. He played encores with Bon Jovi at NYC's Madison Square Garden on 3 August and appeared at a Swedish Nicaraguan benefit on 4 December '87. On 23 February '87 he performed at a benefit in LA for axed radio station KMET. He shot videos for the three 'Freedom' singles, 'Bitter Fruit', 'Trail Of Broken Treaties' and 'No More Party's'.

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I WAS BORN IN THE U.S.A.
TEE-SHIRT • YOUNG NON-BOURGEOIS AND PROUD OF IT.
BRUCE SPRINGSTEEN
ROCK'S MOST FAMOUS ARM-PIT...
EASY-GOING DO IT YOURSELF ELECTRICS...
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THE GUITAR? A FENDER-TELECASTER JUST LIKE IN THE GOOD OLD DAYS..
WITH THE BACKING OF THE E. STREET BAND (AND NO DRUGS) SPRINGSTEEN THE PERFECTIONIST HAS FOR THE LAST 15 YEARS SUNG THE MIDDLE "AMERICAN WAY OF LIFE"..
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PAY SLIP
NAME:
DATE:
HOURS:
Hungry heart
Wreck on the highway
Clarence Clemons
I.D. CARD
VVVA VIETNAM VETERANS OF AMERICA
Had a brother at the Khe-Sahn fighting off the Viet Cong They're still there... He's all gone...
BORN TO RUN
my father's garage
CADILLAC RANCH
GREETINGS FROM ASBURY PARK N.J.
A POETIC REALIST, SPRINGSTEEN IS THE JOHN WAYNE(?) OF ROCK.

E STREET EXPRESS
the Point Blank bulletin
March '88

Bruce's 'Tunnel' tour picks up steam

By Edna Gundersen
USA TODAY

Bruce Springsteen will barrel through the *Tunnel of Love* starting Feb. 25, when he takes a full-tilt rock 'n' roll show across the USA.

The Tunnel of Love Express tour starts in Worcester, Mass.; 20 shows run through April 5. More dates will be announced soon.

6.2.88

Ticket prices and sales dates are not available yet; they'll be announced locally.

Fans anticipating the subdued and sobering atmosphere of his *Tunnel of Love* LP are in for a surprise. Springsteen is expected to deliver a career-spanning repertoire, as well as juiced-up versions of *Tunnel's* midtempo rockers and melancholy ballads.

He'll be backed throughout the show by the entire E Street Band and a newly acquired five-piece horn section plucked primarily from the New Jersey group La Bamba and the Hubcaps.

The eagerly awaited tour begins two days after Michael Jackson's similarly hyped kick-off in Kansas City, Mo. Springsteen's schedule leaves him free to perform on the Grammy awards telecast March 2, but he has not confirmed an appearance.

Tunnel, Springsteen's fourth No. 1 album in 10 years, has sold more than 5 million copies worldwide since October. A third single, *One Step Up* — its flip side *Roulette* is not on the LP — will be released Feb. 16.

The large backup group dispels rumors that Springsteen is planning an acoustic solo tour based on the spare arrangements and anguished lyrics on *Tunnel of Love*.

But the Express won't be a clone of his 1985 stadium sell-outs. There should be new and obscure material and some noteworthy absences, including the last tour's anthem, *Born in the U.S.A.*

Tour dates announced so far: Worcester, Mass., the Centrum, Feb. 25, 28-29; Chapel Hill, N.C., Dean Smith Auditorium, March 3-4; Philadelphia, the Spectrum, March 8-9; Cleveland, Richfield Coliseum, March 13-14.

Also: Chicago's Rosemont Horizon, March 16-17; Atlanta's Omni, March 22-23; Lexington, Ky., Rupp Arena, March 26.

Other dates: Detroit's Joe Louis Arena, March 28-29; the Nassau Coliseum in Uniondale, N.Y., April 1-2; and the Capital Centre in Landover, Md., April 4-5.

SPRINGSTEEN: He'll open Feb. 25 in Worcester, Mass. — with the E Street Band.

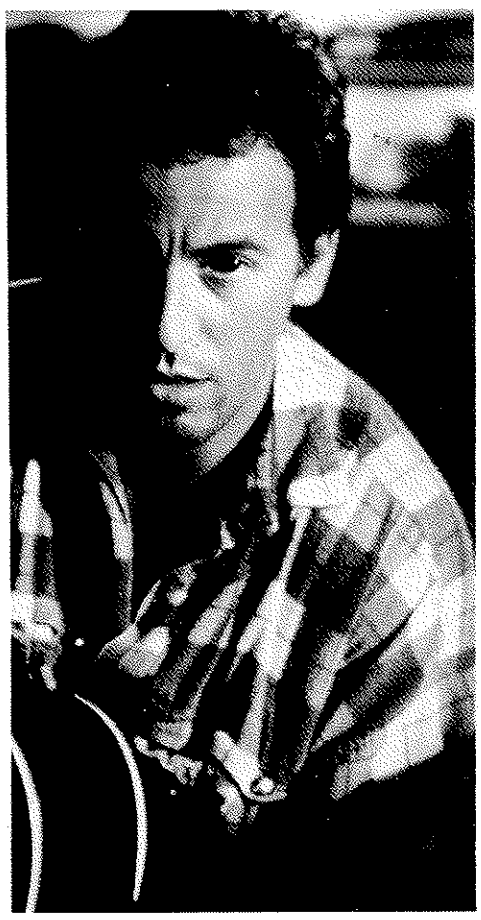
Fasten your seatbelts . . .

The new expanded E Street Band have been rehearsing for the first leg of the tour in Long Branch, NJ. As well as the five-piece horn section (Mark Pender, Ed Manion, Mike Spengler, Mario Cruz and Richie 'La Bamba' Rosenberg) the line-up will include a string section and possibly a second backing vocalist - beinging the total to around 16 people!

The rehearsals have included some 'unusual' cover versions, a reworked 'Tunnel Of Love', acoustic versions of 'No Surrender' and 'Born To Run', material from Bruce's first four LPs including 'Saint In The City', 'E Street Shuffle', 'Incident On 57th Street', 'Kitty's Back', 'New York City Serenade', and the never before performed 'The Angel', and at least one new song.

The US tour itinerary has grown from 22 to 28 cities, with tickets being announced about three weeks in advance of each show, on average. Ticket sales have been by personal application and telephone credit card booking (within regional limits), restricted at least initially to two tickets per person in view of the relatively small seating numbers (10 - 20,000) and to reduce ticket scalping.

Tickets for the first three Worcester shows were announced on local radio WAAS at 7 am on 5 February. Hundreds were at the Centrum by 7.05 am despite no ticket sale date being mentioned. People were sent away with numbered wrist bands, and the tickets were all sold in two hours on 13 February (34,000 in all). Chapel Hill tickets sold out soon after.



P.T.O.

SHOWTIME: STEP RIGHT UP

Bruce's wild ride on the Express-way of Love

MUSIC USA TODAY
BY EDNA GUNDERSEN

WORCESTER, Mass. — Armed with a mixed bag of songs and moods, Bruce Springsteen finds the light in his Tunnel of Love Express Tour, launched Thursday at the Centrum, performed to a third sell-out Monday.

If it's a joy ride you're after, he's the one. Despite an absence of staples like *Thunder Road* and *Badlands*, 16,900 spectators were as bewitched as they were bewildered by Springsteen's clear departure from pop demigod.

The show opens on a light note. E Streeters emerge to buy a ride from a carnival barker behind a ticket booth. Springsteen arrives last, in silver-tipped boots, black jeans and a satin vest over a white dress shirt. He tosses a bouquet of roses to the crowd and yells, "Ready for a date?"

And off to the circus he goes, breathing fire in one ring, clowning in the next and taking a few strolls on the high wire. The festive atmosphere belies a serious undertaking: to shed *Born in the U.S.A.*'s shackles of sainthood and hit machinery. On this three-hour merry-go-round, Springsteen succeeds in reinforcing integrity without yielding momentum.

He reaches deep into his catalog for rare B-sides like 1981's charming *Be True* and *Roulette's* thunderous nuclear protest, and plunges into *Tunnel's* dark corners eight times.

Humor and bone-rattling rock 'n' roll take charge in the second set. Springsteen and Clarence Clemons reminisce about singlehood before storming into the rockabilly treat, *You Can Look (But You Better Not Touch)*. The Boss mocks TV evangelism in a feverish sermon that precedes *Coward*.

He premieres a waggish *Part Man, Part Monkey*, does Elvis proud in *Can't Help Falling in Love* and crushes Joan Jett's rendition of his *Light of Day*. The concert closes with a fusillade of *Rosalita* and the Detroit Wheels medley.

The night's fireworks are staggering, but it is a calculated lull that stole the show: a stirring, acoustic re-invention of *Born to Run*, the blistering anthem that once roared independence. Now it seethes a more contemplative urgency.

The band is typically unfaltering, with a five-piece horn section pumping new life into classics. Patty Scialfa's higher profile and shimmering vocals give *Tunnel's* tales a luscious feminine charge.

Plainly delighted to be back on stage, Springsteen's euphoria matches the crowd's. "It's good to see you again!" he tells the glory-dazed. "Missed you!"

Likewise.

1.3.88

By Barbara Kinney, USA TODAY

REBORN IN THE USA: The Boss launched his tour Thursday in Worcester, Mass., with horns, hoopla and a quiet 'Born to Run.'

PRESS ON — OUTLINE

Springsteen: born to tour

'ONE STEP UP'/ROULETTE' US 45 SLEEVE

TIME 7-3-88

He opened the show by pretending to pay admission at a carnival ticket booth, but even fans who shelled out $300 for their seats seemed to think they got their money's worth last week as **Bruce Springsteen** kicked off his Tunnel of Love tour. "Good to see ya again!" the Boss shouted to the roaring crowd of 13,000 in Worcester, Mass. "I missed ya." And vice versa. The 20-city tour is the singer's first in nearly 2½ years, and despite the low-key tone of his *Tunnel of Love* album, the three-hour set showcased Springsteen's hard-rocking side. Backed by the E Street Band and a new five-man horn section, the Boss delivered rollicking renditions of old favorites like *Born in the U.S.A.* and two new songs, *Part Man, Part Monkey* and *I'm a Coward When It Comes to Love*. Said a joyous Springsteen: "I forgot how much work this is." Not to mention how much fun.

—*By Guy D. Garcia*

NEWSWEEK/MARCH 7, 1988

PAUL NATKIN—PHOTO RESERVE

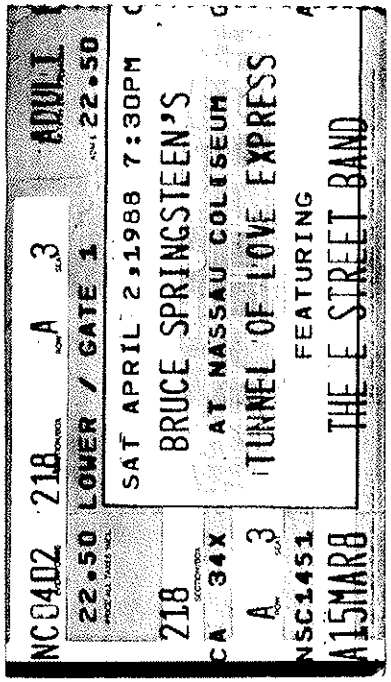
'I forgot how much work this is': *'Broooooce'*

The loudest noise ever recorded in Worcester, Massachusetts, was heard last Thursday night. It sounded like this—*"BROOOOOCE"*—and it filled the air as Bruce Springsteen and the E Street Band took the stage of the Centrum to kick off their first tour in two and a half years. There were questions in the air, too: could Springsteen deliver the spare, thoughtful material from his "Tunnel of Love" album on an arena stage? Could he mix it up with older, louder stuff in a coherent concert? Yes, and yes again. The first show on the "Tunnel of Love Express" tour reaffirmed Springsteen's hard-won reputation as the best showman in rock and roll—a performer who moves hearts, minds and feet.

Eight songs from "Tunnel of Love" held the center of the three-and-a-half hour, 28-song show. Springsteen introduced "Spare Parts" with a story about returning to the street he had lived on as a kid. It hadn't changed, but he had: "I knew that street wasn't mine anymore." The message may have seemed familiar: keep moving on. But it wasn't really that simple. Later, in a surprising way, he completed the thought: keep moving, but don't be afraid to pull off the road when you find what you've been looking for. "When I was 24 years old I wrote this song," he said, strumming an acoustic guitar. "It's about a guy and a girl who wanted to run and keep on running. It was my song. But as I got older I realized I didn't want it to be. I wanted to make a home for myself." And he launched into a solo "Born to Run" that was sweet and affectionate, like he was telling it goodbye.

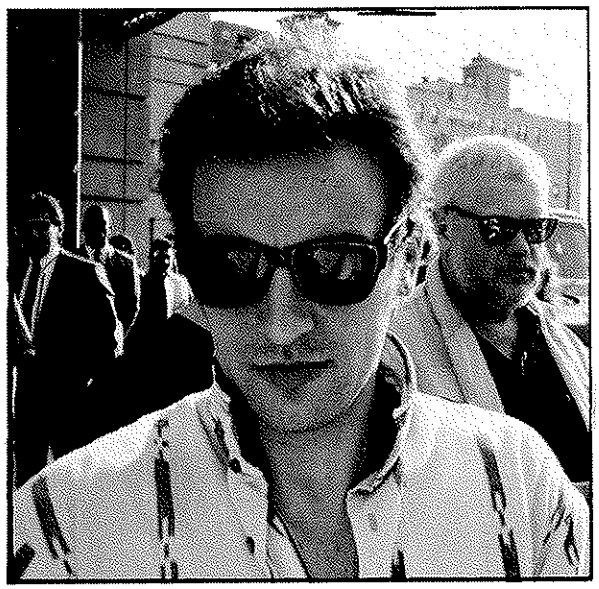
That desire to confound expectations ran through the show like a lifeline. Several songs were recast—"Dancing in the Dark" got new muscle from Nils Lofgren's rumbling guitar, and "You Can Look But You Better Not Touch" benefited from a rhythmic reshuffling. There were two sharp new songs on opening night—"Part Man Part Monkey," a reggae slither, and "Coward When It Comes to Love," an R&B stomp—and a ballistic version of "Light of Day." By the time the band ripped through a medley beginning and ending with "Devil With a Blue Dress On" it was near midnight and time to go. "I forgot how much *work* this is," Springsteen told the audience, adding almost to himself: "It's fun too." The crowd tumbled out into the street, taking with it the best rock and roll has to offer: memories to dance to and a message to ponder.

BILL BARDI *in Worcester*



SOUNDCHECK SURPRISES

Incident On 57th Street
Cry To Me
Club Soul City
Sugar Sugar
Let It Be Me
I Shall Be Released
Domino
Brown Eyed Girl
Goin' Back
Deportee
Tupelo Honey
Cryin' In The Rain
All I Have To Do Is Dream
I Can't Help It (If I'm Still In Love With You)
Reason To Believe
Satisfied Mind
Just Like A Woman
Ballad Of Easy Rider
He Was A Friend Of Mine
My Back Pages
Mr Tambourine Man
Cautious Man
Tossing and Turning
Ring Of Fire
Across The Borderline
Hey Good Lookin'
I'm So Lonesome I Could Cry
Your Cheatin' Heart
It's My Life
It's All Over Now Baby Blue



Bruce in Washington, April '88

USA Today
15.3.88

Bruce adds 6 new stops

By Edna Gundersen
USA TODAY

Six stops have been added to Bruce Springsteen's Tunnel of Love Express tour, which barrels westward after a string of instant sellouts in the East.

The new dates:

▶ **April 12-13.** Houston, the Summit.
▶ **April 17.** St. Louis, Arena.
▶ **April 20.** Denver, McNichols Sports Arena.
▶ **April 22-23, 25, 27-28.** Los Angeles, Sports Arena.
▶ **May 2-3.** Mountain View, Calif. (outside San Francisco), Shoreline Amphitheater.
▶ **May 5-6** — Tacoma, Wash., Tacoma Dome.

Dates that tickets will go on sale will be announced locally in coming weeks. Most sales have taken place no earlier than two weeks before the concerts.

Additional dates are probable.

More than 32,000 tickets for shows April 1-2 at the Nassau Coliseum outside New York City sold out in less than 90 minutes Saturday, after only a two-hour advance notice on radio of their availability.

About 32,000 tickets sold out in four hours Saturday for the March 22-23 dates at the Omni in Atlanta.

And in Lexington, Ky., 23,000 tickets for a March 26 show at Rupp Arena sold out Sunday in 58 minutes, a record.

Tonight, Springsteen ends a two-night stint at the Richfield Coliseum, near Cleveland, where 37,000 tickets for both shows sold out in four hours.

Upcoming stops, which have already been announced, include Wednesday and Thursday at the Rosemont Horizon in Chicago, March 28-29 at the Joe Louis Arena in Detroit, and April 4-5 at the Capital Centre in Landover, Md.

Tunnel tour takes him on career detour

'If you keep doing what you've been doing, you're just an oldies act'

By Edna Gundersen
USA TODAY

PHILADELPHIA — It's 1:30 a.m. and Bruce Springsteen sits on a couch in his dressing room, an untouched slice of cake on the coffee table. He unwinds in this makeshift sanctum while the hall outside buzzes with friends, band members, program-clutching fans.

Though a forbidding vision in black, from linen shirt to silver-tipped boots, Springsteen is vibrant. Surprisingly so for someone who's labored four hours blowing the roof off the Spectrum, sixth stop on a new trail he's blazing: the Tunnel of Love Express tour.

"We're real happy because we're doing quite a bit of stuff that people completely haven't heard at all or have only heard very little," he says during a rare interview that reveals what motivated this course. The show draws heavily from the sober *Tunnel of Love* LP and favors obscure slices like *I'm a Coward*, a revamped Geno Washington tune.

He says, "If you get a good band and play that stuff real well and present it in a clear and concise fashion — *and* the audience is receptive, which the audiences have been — then you can do whatever you want to do."

Clearly, Springsteen is doing exactly what he wants to. Enough of the 38-year-old's still brash and indefatigable spirit remains (in fire and brimstone like *Rosalita)* so that the audience is not disoriented. But he has consciously crafted a show that confounds expectations and veers wildly from the blistering battle hymns and stadium hysteria of his triumphant Born in the U.S.A. tour.

"I knew if I was going to go out, I was going to do something thematically different," he says. "It felt like the time to break with the past a little bit."

Springsteen first envisioned a total departure: an acoustic show. He then considered a half-acoustic, half-*Tunnel* mix.

"I thought about doing every conceivable combination," he says. "And I realized that basically the integration of *everything* I do is always the most exciting thing — it's the most physical and the most fun for me. I thought if I did an acoustic tour it would end up being too cerebral. It didn't make any sense to limit myself."

The result: a pastiche of songs that underscores the dashed notions of utopian romance faced in *Tunnel of Love*, his ninth and most cohesive LP.

"The idea was to find stuff that fit in the *Tunnel of Love* idea," he says. "I figured I would put down the things that have been the cornerstones of the show for 10 years — put those away, give them a rest till it feels right to play them again. You put down all the things that become cliches."

Thus, discarded staples like *Badlands* and *Thunder Road* are supplanted by fresh gambles: a reggae-fueled *Part Man, Part Monkey*, blustery decade-old *Roulette* (the B-side of *One Step Up)* and *Tunnel's* harrowing parables.

"If you keep doing what you've been doing, you're just an oldies act," Springsteen says with a laugh. "We didn't want to do that."

Signposts throughout the concert mark a detour from tradition: He introduces *Spare Parts* as a song "about the struggle to let the past go. . . . The past is something that binds us together and at the same time it holds us back."

What may surprise longtime fans most is the Express tour's unvarying script, a reversal of the dizzying improvisations of the past. A few surprises have cropped up — *10th Avenue Freezeout, Raise Your Hand, Love Me Tender* — but Springsteen is clinging to an agenda.

"I planned it very specifically, because we were doing what for us would be a relatively short tour," he says. The Express "is a *show*. It is specific. The songs all integrate and resonate off each other. We're only playing a couple of nights in each city. Changing the show a lot came from playing so many multiple nights in different cities. This show is not as loose. It has much more focus."

The uncompromising restraint of *Tunnel of Love*, which Springsteen considers one of his best, in no way squelches the singer's ferocity. Nor does its intimate tone suffer in full-band treatments.

"It was basically stripped-down soul music, so I just fleshed it out, put the horns in there and got into the mood of it. And it translates real easily in a very relaxed fashion to a big stage. It's very funny, because a lot of the audience is still unfamiliar with a lot of the *Tunnel of Love* material, which means they probably haven't bought the record."

He grins and shrugs. "That's good. I get a chance to present it. I get a chance to reintroduce myself as a songwriter and as just a guy in a band."

The *Tunnel* material "invites them in and you get your ideas across. The stuff tends to be very musical and people can hear the ideas, the words.

"As I got older . . . it felt like that guy and that girl were out there searching for something better, looking outward into the world, trying to find a place where they can stand and grow up a little bit. So, I guess as I've gotten older that's what I've tried to do, find some sort of home for myself."

He spent six months composing *Born to Run*. Today, the words come easier.

"My writing tends to get easier as I get older, because I tend to be more open to it and less afraid of it, less afraid of what's going to come out," he says.

"I have less of a desire to control my output, to control what's coming out. Writing a good song is never easy, but it's not as pained and I don't put myself though a lot of extraneous bull like I used to 10 years ago. Some of the *Tunnel of Love* songs I wrote real quickly. The only trick to writing a new song is you have to have a new idea. And to have a new idea you gotta be a little bit of a new person, so that's where the challenge is."

Springsteen felt no pressure to match the profits of *Born in the U.S.A.*, 18 million copies sold worldwide. *Tunnel* has sold 5 million. "I'm living to do something new, not necessarily to top myself," he says. "If you get into that, you're just into a game, and it's not very interesting. Plus, it's a losing game. I'm just trying to grow and learn some things and find some new things in my job and in my music and present them to my audience.

It's no accident Springsteen's *Tunnel* departure arrives on the heels of *Live/1975-1985*, a rollicking retrospective that seemed to close the door on youthful abandon. Springsteen recalls listening to all five records with his band:

"We played it in my room," he says. "We all sat there and listened to it. And I said, 'Well, 10 years, there it is. When you have those little babies and they want to know what you did these past 10 years, you play them this record.' I think it's something to be proud of."

STOP PRESS: Austin, Texas: April 15.